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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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JAMES T. WHELAN.

THE MUSICAL COURIER.

—A WEEKLY PAPER—

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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (\$4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Adolf Henselt	Mendelssohn	Berlioz Monument
Eugen d'Albert	Hans von Bülow	Haydn Monument
Lilli Lehmann	Clara Schumann	Johann Svendsen
William Candidus	Joachim	Anton Dvorak
Franz Kneisel	Samuel S. Sanford	Saint-Saëns
Leandro Campanari	Franz Liszt	Pablo de Sarasate
Franz Rummel	Christine Dossert	Jules Jordan
Blanche Stone Barton	Dora Henningsen	Albert R. Parsons
Amy Sherwin	A. A. Stanley	Ther' Herbert-Foerster
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Frank Taft	August Hyllested	Josef Hofmann
C. M. Von Weber	Gustav Hinrichs	Hindel
Edward Fisher	Xaver Scharwenka	Carlotta F. Pinner
Kate Rolia	Heinrich Boettel	Marianne Brandt
Charles Rehm	W. E. Haslam	Gustav A. Kerker
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Edwin Klahre	Carl Baermann	Max Leckner
Helen D. Campbell	Emil Steger	Max Spicker
Alfredo Barili	Paul Kalisch	Judith Graves
Wm. R. Chapman	Louis Svecenaki	Hermann Ebeling
Otto Roth	Henry Holden Huss	Anton Bruckner
Anna Carpenter	Neally Stevens	Mary Howe
W. L. Blumenschein	Dyas Flanagan	Alexie Claire
Leonard Labatt	A. Victor Benham	Mr. and Mrs. Lawton
Albert Venio	Mr. and Mrs. Carl Hild	Fritz Kreisler
Josef Rheinberger	Anthony Stankowitch	Madge Wickham
Max Bendix	Moriz Rosenthal	Richard Burmeister
Helene von Doenhoff	Victor Herbert	W. J. Lavin
Adolf Jensen	Martin Roeder	Niles W. Gade
Hans Richter	Joachim Raff	Felix Mottl
Margaret Reid	Pelitz Mottl	Augusta Ohnström
Emil Fischer	Augusta Ohnström	James H. Howe
Merrill Hopkinson, DD	Mamie Kunkel	

IN another part of this week's issue will be found a very breezy and clever article from the New York "Home Journal," by Edgar J. Levey, entitled "De Wagneritibus Maledictis."

T-O-NIGHT, at Steinway Hall, the last opportunity for some time to come will be afforded for hearing that delightful and talented young virtuoso Otto Hegner, as he soon returns to Europe to resume his studies.

This boy came to us without the highly colored indorsements of Josef Hofmann, and while the two lads are totally dissimilar in their attainments and ideals, the elder and less celebrated of the two, Otto Hegner, gave us, nevertheless, great pleasure by his poetic interpretations and genuine pianistic talent. He should get a hearty farewell.

THE Paris "Ménestrel" has every now and then a most extraordinary manner of putting statements in our mouth which certainly never emanated from them. In a recent issue it states, on the authority of THE MUSICAL COURIER, that the first representation of the recently performed Wagner cyclus, the opera of "Rienzi," was a complete fiasco. The orchestra, chorus and principals were all very bad and the opera a dead failure. All this is news from the "Ménestrel," but it is far from the truth. We fear the "Ménestrel" got us entangled with the opinions of some of our distinguished contemporaries, whose hatred of the German opera is only equaled by their ignorance of music.

The Wagner cyclus from first to last was an overwhelming success, both from an artistic and a pecuniary view point.

A RECENT cable states that the long and much lost composer Camille Saint-Saëns has telegraphed to a friend in Paris that he is in the Canary Islands somewhere, and will return to his home in May. Saint-Saëns pays the penalty of greatness in having his slightest movement chronicled, and doubtless to escape the scorching blaze of publicity hid him hence to some quiet spot where the lynx eyed reporter doth not abound. Catulle Mendès very aptly remarks in "L'Echo de Paris" that the right which is accorded to the veriest vagabond is denied to men of talent. It seems to us that the Parisians, incredulous that a composer should exhibit no trace of national nor even natural vanity, put down Saint-Saëns' disappearance on the very eve of the production of his opera "Ascanio" as a freak of insanity, when it probably was a desire on the talented composer's part for rest from the worry and excitement incidental on the production of a new work.

A N Italian contemporary, "La Perseveranza," makes the assertion that Cosima Wagner had given her consent to some performances of "Parsifal," to take place at the Munich Court Opera House this year. Our contemporary was probably misled into making such a statement by the publication in some German papers of the contract regarding the first performance of "Parsifal" outside of Bayreuth, existing between the Wagner heirs and the Bavarian Government. The agreement was drawn up between the curators of His Crazy Majesty King Otto, the intendant of the Royal Opera House at Munich, and Counsellor Gross of Bayreuth, who represents the Wagner heirs. It is dated February 27, 1887, and its fourth paragraph says: "Mr. Gross binds himself for the Wagner heirs and their legitimate successors that 'Parsifal' shall not be produced on any other stage than that of the Bayreuth Wagner Theatre, before the Munich Court Opera House has for a period of two years enjoyed the right of sole performance outside of Bayreuth."

COUNT TOLSTOI'S somewhat cynical remarks in his new novel, "The Kreutzer Sonata," which were quoted and combated in our last issue, have called forth considerable comment from the press. There is no need for us to recapitulate, we will merely quote a few words from Sir A. Helps, which appear to us to embody the whole and also most elevated view of the divine art:

Music presents to me all forms of order, all forms of harmony, intellectual and moral as well as physical. It selects out of millions of particulars—to talk of its limited nature is absurd—those which are most suitable to be brought to-

gether. It represents the highest modes of organization. It is a theatre in which every phase of human life can be best portrayed. Its very discords, as in real life, can be so beautifully introduced as to raise the hearer into some new and higher sphere of harmony hitherto unknown or unappreciated by him. I tell you again, as I have told you before, that I hold to, as we farmers say, the words of dear old Sir Thomas Browne, "That tavern music, which makes one man merry and another mad, evokes in me a sense of divine harmony and a full belief in the beneficence of the Divine Creator." Then it is the finest form of education that has ever been devised. A noble training is accomplished, mostly without any pedantry, almost unconsciously; and observe this—with less accretion of vanity than in any other way.

THE Boston papers continue to disagree most energetically with "our own" Walter Damrosch, whose conducting of "Les Huguenots" must have been something awful, to judge from the following excerpts.

The Boston "Post" says:

It does not seem as if it could be an exaggeration to say that this was probably the noisiest performance of this opera ever given. The singers one and all must have felt as if they were having a hideous nightmare, in which crimson horns with purple wings, dark green trumpets with hundreds of legs, and black trombones with terrible yawning mouths sat congregated on their chests and blew away their lives. The relentless power of the orchestra was awful. Even Fischer's noble, mighty voice was torn to pieces, stamped out and annihilated. And, by the way, his "Marcel" is a magnificent performance. He acts the part to perfection, and during the few intervals in which Mr. Damrosch was resting and recuperating for the next charge we were permitted to hear his singing, and it was splendid. * * *

For the first time during this engagement the chorus met with its just punishment—that is to say, it was hissed. The meekest kind of a worm will turn at last, and the execrable singing of this body of vocalists (?) has at last exhausted the patience of the audience. Mr. Damrosch likes to ease the arduous duties of conducting as much as possible, and the best way to do this is to eliminate the difficult matter of score reading. In pursuance of this plan he again conducted last evening from the piano score. It seems unnecessary to make further comment on this highly artistic habit, excepting to mention that the results were what might have been expected—rough and unsteady playing.

The Boston "Advertiser" says:

The performance of "Les Huguenots" at the Boston Theatre last evening fell short of what one has just reason to expect from the excellent resources of the company. The remark, however, has exceptional application to the wholly inadequate lead of Mr. Walter Damrosch and to the inappropriate cuts that were made.

These are only a few more samples of Boston criticism, and yet it cannot reasonably be supposed that the Hub's music critics, who are known throughout the land for their ability and fair mindedness, are also "prejudiced" against "our own" Walter Damrosch.

A RECTIFICATION.

IN the course of our criticism on Italian opera in last week's issue occurs the following sentence:

Ravelli, who sang the part of "Romeo" well, could not dispense with having his cavatina in the second act transposed down a semitone (from B natural to B flat) and had to repeat it.

We received thereupon the following letter from Mr. Ravelli:

Monsieur Floersheim:

Je regrette bien que vous avez fait une erreur dans votre critique sur "Koméo et Juliette" car je n'ai pas du tout transposé l'air du 2me acte comme vous le dites dans votre dernière numéro. J'espère que vous me ferez le plaisir d'une rectification.

Bien à vous,

LUIGI RAVELLI.

Which translated into the vernacular means:

Mr. Floersheim:

I regret very much that you made a mistake in your criticism on "Romeo and Juliet," for I have not at all transposed the aria from the second act as you say in your last number I did. I hope you will give me the pleasure of a rectification.

Truly yours,

LUIGI RAVELLI.

We make the *amende* all the more readily and gladly as the case is one of those rare ones in which both parties are in the right. Mr. Floersheim was following the performance with piano score in hand. This piano score, being one of the first editions by Choudens, of Paris, contains the aria in the original key of B natural, and as Mr. Floersheim, who is endowed with the gift of absolute pitch, heard Mr. Ravelli sing in B flat, he naturally enough concluded that the artist had wished the transposition.

Upon receipt of Mr. Ravelli's letter, however, Mr. Floersheim applied to Mr. Sapio, the conductor of "Romeo and Juliet," who conceded the fact that Mr. Ravelli had sung the aria in B flat, but at the same time informed him that in a later edition of the opera which Gounod had made for the Paris Grand Opéra (it was originally brought out at the Opéra Comique), the

composer himself had the cavatina transposed down from B natural to B flat.

This explanation exonerates both Mr. Ravelli and Mr. Floersheim.

THE WANE OF THE SEASON.

THE spring season draws to a close in a week or two, the numerous foreign songbirds who have been fattening on the American dollar will flit hence, the benefit concert is already showing abundant signs of resuscitation, and the next M. T. N. A. meeting looms up suspiciously near at hand.

We will have a few more concerts of importance, but the backbone of the winter and spring season is broken, though, as THE MUSICAL COURIER has often declared, the season never ends—it glides from symphony to seaside; and summer, instead of being a time for the old-fashioned régime of hotel music, now possesses its classical concerts as a matter of course, and Seidl and the sad sea waves blend in unison.

Italian opera is about ended, and if it had not been for Patti the showing of the box office receipts would have been a sorry one. German opera at the Metropolitan Opera House will be a fixture next season, and, despite the growls of the *Italianissimi*, is craved by the public. We have heard the two extremes of pianism this season, the macrocosm represented by that young hero d'Albert, and the microcosm by Vladimir de Pachmann. Bülow has given his usual spring circus, and has demonstrated again his irritability and waning powers.

Sarasate, the most graceful exponent of violin playing, has charmed us with his silvery tones, and little Otto Hegner has won our hearts by his charming and unaffected playing.

Take it all in all, therefore, we have had an abundance of good music, and it was done ample justice to by the public demonstrating again the metropolis' claims to being among the first of musical cities.

The following is a list, compiled by Mr. H. E. Krehbiel, of the novelties which were brought forward during the course of the season:

NEW WORKS FOR VOICES AND ORCHESTRA.

COMPOSER.	TITLE.	CONDUCTOR.
Bruch, Max.	"Wächterlied"	F. Van der Stucken.
Bruch, Max.	"Lied der Städtin"	F. Van der Stucken.
Cornelius, P.	"Barber of Bagdad"	W. J. Damrosch.
Huss, H. H.	"Motet," "Sanctus"	W. R. Chapman.
Liszt, F.	"Psalm XIII."	R. H. Warren.
Millocker.	"Der Vice-Admiral"	E. Poelz.
Millocker.	"Die Sieben Schwaben"	E. Poelz.
Mueller, Jr., A.	"The King's Fool"	Paul Steindorff.
Sullivan, A.	"The Gondoliers"	P. W. Halton.

INSTRUMENTAL NOVELTIES.

Ansorge, C.	Dramatic symphony.	Theodore Thomas.
Bayer, J.	"Die Puppenfee" (ballet).	Frank Damrosch.
Benoit, P.	Overture, "Charlotte Corday"	F. Van der Stucken.
Borodin.	Symphony, E flat.	Arthur Nikisch.
Claassen, A.	"Minuet," "Sans Souci"	The composer.
D'Albert, E.	Overture, "Esther"	The composer.
D'Albert, E.	Concerto, B minor.	W. J. Damrosch.
Dræseke, F.	Serenata in D.	W. J. Damrosch.
Dvorak, A.	Quintet, op. 73.	
Fibich, Z.	Quartet, op. 8.	
Foot, Arthur.	Trio, C minor.	
Goldmark, C.	Overture, "Spring"	W. J. Damrosch.
Gouvy, Th.	Sextet.	
Herbert, V.	"American Fantasia"	The composer.
Klughardt, A.	Quintet, op. 43.	
Kurtz, Chas.	Suite, for sextet.	
Lind, John.	"Legend," for orchestra.	The composer.
Mackenzie, A. C.	"Pibroch," for violin.	W. J. Damrosch.
Paine, J. K.	"An Island Fantasy"	Theodore Thomas.
Rietzel, J. C.	"A Festival March"	F. Van der Stucken.
Strauss.	"Kaiserwalzer"	Theodore Thomas.
Tschaikowsky.	Quartet, op. 30.	
Tschaikowsky.	Symphony, No. 4.	W. J. Damrosch.
Tschaikowsky.	"Romeo and Juliet"	Arthur Nikisch.
Volkmann.	Overture, "Richard III."	Arthur Nikisch.

MERCURIAL MENDACITY.

SAYS the London "Musical World" of the 5th inst.:

There are not wanting to-day cynical philosophers who assert that morality is only a question of climate and epoch. For the things which in one country and age are counted criminal in another are either condoned as venial offenses or regarded as meritorious deeds. Against this doctrine we have hitherto fought with the courage of conviction, holding the principles of morality to have an absolute existence, independently of geographical conditions. But our faith has received a rude shock; and these are the details of the incident which has dealt this blow at our optimism. On February 1 our contemporary the "Musical Standard" contained a critical article on Mr. Stavenhagen, which was signed by E. Polonski. On March 15 the "American Musician"—a paper with whose claims to rank as a legitimate leader of public opinion our readers have had many opportunities of acquainting themselves—contained an article with the same heading, bearing the superscription "For the 'American Musician,'" and signed "Chas. Millward."

In these facts there is nothing remarkable, so far; but it is surely curious that from the first word to the last the two articles are identical. Stay—we believe that throughout the article, a column long, there are three sentences in which a single word has been altered, and Mr. Millward has added two lines at the end which are all his own. Here surely is enough to give pause to the sternest moralist. In England this proceeding would have been thought sufficient to damn the reputation of any journal; it would have been pronounced the most flagrant example of literary dishonesty on record. But we know—for they have told us so—that the editors of the "American Musician" are honorable men, painfully conscientious, moreover, in their denunciations of the least approach to evil doing on the part of their enemies. With so stainless a record of integrity behind them can anyone dare to accuse them of theft? Verily not; the alternative course is to agree with our pessimist teachers that that which is rightly held to be gross literary baseness in England is in America a blameless act.

This is very plain talk and to the point about a so-called music journal whose editorial department represents its editors' paucity of ideas on music in particular and things in general. The answer of the accused journal is a very delicate specimen of mercurial mendacity, as its nimble attempts to leap over the dangerous rocks, but fails miserably in the attempt by trying to shift the blame on Mr. Millward.

What of the article on "Beethoven and Goethe," taken from the London "Musical World" and not duly credited?

The most laughable break, however, and one that reflects the greatest light on the slipshod methods of the journal in question, is the stealing in full the "Herald's" report of the concert given in Washington on April 16 by the National Conservatory Trio Club. By some typographical blunder it was stated that "Mr. Herbert's sweet poetical interpretations of the Marchesi method were listened to again with rapt attention."

That Mr. Herbert uses the Marchesi method in his 'cello playing will be news to that gentleman, but its quotation without correction in a so-called music journal tells at once the tale of ignorance and carelessness on the part of the editors thereof.

—There is little in musical history more interesting than the revival of long forgotten pieces and the resulting popularity thereof. An illustration of this was furnished at the Philharmonic concert at Birmingham, England, on the 13th ult., when an orchestral suite arranged by Mr. Cowen from the dance movements of Gretry's "Cephale et Procris" was played. It is 117 years since the piece was brought out at Paris, and it may be doubted whether amateurs of music anywhere are aware of the existence of the score. Gretry died in 1813, after composing an immense number of operas; and it may be disputed whether he and not Haydn invented or perfected the modern symphonic form. As, according to report, eight short movements played at Birmingham gave great delight, the query if there is not much other old music worthy of being brought to the light is provoked.

—English and German papers are amused at the impertinence of the Musical Protective Union in trying to prevent the famous Strauss Orchestra from coming to America. The London "Musical World" says: "There are lively times in store for the Strauss Orchestra, which is shortly going to make a concert tour in America. At a meeting in Chicago of the National League of Musicians, President Wolseifer spoke of the famous Viennese players as 'a band of itinerant ear splitters.' A more convincing proof of the absurd lengths to which our cousins are carrying protection in art could hardly be found. That the Strauss Orchestra—when it is not, as was the case in London, called on to play in the open air—is one of the most perfectly artistic string bands in the world is not much to the point. The real question is that its members are not taken to America to replace native musicians, but merely to be 'run' like any other celebrated constellation of 'stars.' Were not retaliation undignified and unworthy, we might suggest the introduction into every European capital of a bill prohibiting the importation of American musicians. The ranks of our singers would be considerably thinned if so drastic a measure were put in force, for it would be easy to name an imposing number of American artists who forsake their native land to abstract the dollar of the despised European. But so long as they are good artists—which some of them are not—we have welcomed them gladly. Why should not America be willing to adopt the policy of reciprocity?"

Why not, indeed! Especially since almost all the members of the Musical Protective Union are imported Germans who are thus seeking to keep up high prices by excluding their colleagues on the other side who were not enterprising and shrewd enough to come over sooner. It is a kind of mob rule, versus justice and fair play, which it is time to put a stop to. The American people do not wish to be dictated to by a few hundred imported musicians as to what foreign artists they shall hear or shall not hear.—H. T. Finck in "Evening Post."



THE RACONTEUR.

IT goes without saying that the musical event of last week was Conrad Ansorge's concert in Steinway Hall, at which his "Orpheus" symphony was played. Ansorge, who was a Liszt scholar, has more than the average musicianship which one usually finds in many of the late abbe's long fingered pupils. When he came to this city first it was without the usual flourish of trumpets, but we soon discovered we had in this heavy locked and rather melancholy visaged youth a pianist of scholarly attainments and abundant technic. Ansorge does not delight in astonishing his public by technical *tours de force*, but his musicianly and poetic style tells heavily in his favor after his more brilliant rivals have left us. Take, for example, his playing of the Schubert-Liszt "Wanderer" fantasy.

How effective and satisfying! His tone is ample, warm and musical, and he certainly cannot be reproached for lack of virtuosity after his playing of the Liszt-Paganini etudes.

I was more than pleased with his Brahms D minor concerto, which I had not heard since it was played some ten years ago in Paris by Wilhelmina Clausa.

About the symphony I will say little, leaving that to my confrère, whose critical nose is noted for its skill in detecting symphonic vintages of good bouquet.

I can only pat (metaphorically, of course) my good friend Conrad Ansorge on the back, and say "Bravo! give us some more."

The Rubinstein Club concert last Thursday night at Chickering Hall closed the club's third season most brilliantly. The stage, as usual, was lovely with fair women and flowers.

The program was made up of selections from Weil, Abt, Smart, Sullivan ("The Lost Chord," which was rapturously encored), Jensen, Anderson, Rienz, Verdi and Rheinberger. It is needless to say the choral singing was polished and vigorous.

Mr. Chapman gets about as much tone and variety of coloring as is possible from a female chorus.

Mrs. de Pachmann, whose toilet was a delightful one, played several numbers by Chopin, Rubinstein, and a "Galop Russe," by Liszt, which was unfamiliar to me. She played with much finish, delicacy and grace.

Mr. Theophile Manoury sang some Massenet selections with artistic taste and expression. He was ably aided by his accompanist, Mr. Pizzarelli.

It was an interesting affair.

"Life" says: She—It seems to me that Patti does not sing as well this season as she used to.

He—No? Possibly her voice took the "farewell tour" business seriously and went back to Wales without her.

Patti comes back again after all, and I wonder if her voice, like her hair, will have dyed by '91. (This is copyrighted. "Puck" and "Judge," please take notice.)

I envy my friend and confrère W. Von Sachs, Jr., of the "Commercial," for he sails this week for a grand tour in Europe, where he will visit the principal Continental cities and listen to all the novelties, operatic and symphonic. He is a lucky man, instead of having to stay in the sweltering city and write of the joys of a music journalist.

A Parisian paper had Miss Blaine engaged to an attaché of the French legation, until the young man on whom the honor was thrust telegraphed that it was all a mistake and that Miss Blaine was soon to wed Mr. Walter Damrosch, the "German-American composer."

Composer is good!

I learn that Chopin's "Grand Fantasia," op. 13, has had an orchestral accompaniment written to it by a Mr. B. Safonoff, which is praised by foreign critics as being discreet and clever. Chopin is certainly becoming appreciated.

I hope my venerable friend Auguste Perrot, who carries his more than three score years with youthful

agility, will have a full house at his benefit next Monday afternoon at Hardman Hall. He has been a true veteran in music.

The Sunday newspapers pay much more attention to musical matters than of yore. Last Sunday *par exemple* we got a very excellent and readable article in the "Sun" about Mozart and his early love. The "Herald" devoted two columns to the organists of this city, and while the illustrations were in some instances maddening the articles were in the main fair. Harry Shelley, who certainly has pretensions to good looks (I don't wish to flatter him), should simply procure an axe and a coupé (he is fond of riding) and hunt up the artist who so wickedly portrayed him.

I didn't think that when I wrote about the probability of Bulow signing his name to an eczema advertisement he would so soon appear with "Sarsaparilla" in "Chatter."

Now, if the Hood sarsaparilla people are wise in their generation they will quickly secure the great Hans Guido's signature at the foot of their ad., which reads, as you all remember: "For that tired feeling use, &c., Hans von Bulow."

It would be appropriate—very!

And that reminds me of something I recently saw in "America," a clever Chicago weekly:

AN AUTOGRAPH.

Her lily hand these pages traced
With violet ink and pen of gold.
Here is her name all interlaced
With flourishes by her encircled.
I heard her sing; my heart was won.
Pray at my folly do not laugh.
Now ardently I gaze upon
A prima donna's autograph.

This is no scented *billet doux*
With odor like a jasmine sweet,
Containing tender words and true
To make my heart the faster beat.
If such a thought you have imbibed
Pray bid the foolish fancy slope—
Her autograph is here inscribed
To recommend a bar of soap.

They say that when Samson was sheared of his locks by Miss Delilah Epstein he lost his strength. That this is not the case with Anton Seidl, one has to glance at his virile eye and Jove-like brow. But he has cut his ambrosial locks and looks about twenty-five years old. Oh! what will the Seidl society say, Mr. Seidl?

That German clerks are first rate at business is well known, but that German singers are not far behind them in this respect appears from a story in Baron de Malortie's "Twist Old Times and New," in which he gives some of his reminiscences. The story is as follows: A certain Baron X boasted that he would make the acquaintance of a well-known Frankfurt singer, and to introduce himself wrote the following letter: "Baron X can find no words eloquent enough to express his admiration, a little souvenir must be his interpreter; but not knowing if Miss Cabotina prefers rubies, emeralds or turquoises, the Baron takes the liberty of sending three bracelets, and will give himself the pleasure of calling at 2 o'clock to hear which of the three has the good fortune to carry off the palm." The lady's answer was short and to the purpose: "As I like the bracelets equally, I shall keep them all three, and Baron X need, therefore, not trouble himself to call personally.—ANGELINA CABOTINA." Angelina deserves to get on.

The London "Figaro" is responsible for the following: "The favorites of musical fortune have to put up with a good deal. But the following document, which has recently been dispatched to Mr. Sarasate, ought to be the last hair on the camel's back. The text is also remarkable for containing perhaps the longest sentence on record:

"The constitutional Town Council of Pampeluna send greeting to Señor Pablo Sarasate. Illustrious Señor, the town council over which I preside wishes to show to you its gratitude for the repeated proofs of love and affection which you have always given so bounteously to your countrymen, the citizens of this capital; and, being desirous at the same time to perpetuate the glorious reputation which you have achieved by your wondrous genius and prodigious studies—for as an artist you have conquered the world and gained universal fame and done honor to the city of Pampeluna, which is proud to count you among her sons—it has been resolved in formal session held on the 18th of this month that one of the streets about to be laid out within our city shall bear your name. I have the honor to communicate this resolution to you, praying that you will give your consent to it, and trusting that you will favor us with a reply accepting this tribute. May God guard and protect you for many years!

"The Mayor of the City, the MARQUIS VESSOLLA.

"PAMPLUNA, January 31, 1890."

A Western paper says that Miss Emma Juch probably thought that \$5,500 from Helena, Mon., people

was hardly sufficient to pay for a few notes from her charming voice. At least that is the impression left upon the Helena Hotel people. Manager Willey, who knows how to do things as well as any hotel man in the country, thought the famous singer would appreciate a delicate act of attention on the part of The Helena. She therefore found in her room a handsome bouquet of flowers set in a vase that cost something over \$20. The vase was undoubtedly appreciated by Miss Juch. She carried it away in her trunk without returning a word of thanks to the hotel proprietors. She also left other remembrances. She spilled a bottle of ink on the handsome damask table spread, and then offered the waiter \$1 to keep the matter quiet until after her departure. It is understood that the Chamber of Commerce is arranging to have Mt. Helena boxed up and shipped to New York to await Miss Juch's arrival. She forgot it in her hurry to grab Butte.

PERSONALS.

JAMES T. WHELAN.—We present this week a portrait of Mr. James T. Whelan, a talented young pianist, who has been favorably known to Boston audiences since 1883. Mr. Whelan was a pupil of B. J. Lang, and has played at his concerto concerts the fourth Beethoven concerto, winning for himself most flattering mention. Mr. Whelan's performance of the Grieg concerto at various concerts has called forth favorable comment as being a brilliant and dashing interpretation. A recital given in 1889, at Chickering Hall, Boston, caused considerable critical mention in the local papers, all concurring in Mr. Whelan's musicianship, excellent technic, careful interpretation and good memory. On that occasion Mr. Whelan played the Beethoven sonata, op. 81, No. 3; fugue, by Handel; rhapsody, Brahms etude; G flat, Chopin; "Traumeswirren," Schumann; spinning song, Wagner-Liszt, and second scherzo, Chopin, which show Mr. Whelan's catholicity of taste. Mr. Whelan at present is organist of St. James' Church, in Boston.

SOMETHING ABOUT LLOYD.—Edward Lloyd, the English tenor, used to sing in Westminster Abbey, and Arthur Sullivan and Cellier were also in the choir. Lloyd was selected to sing the solos at the Princess Royal's wedding. He leads a laborious life in England, traveling 1,000 miles or more every week to sing in different places. He has a house in London and another at Brighton, where he spends two summer months resting. His father was a bandmaster and his mother a pianist.

MISS SAUNDERS' SUCCESS.—The success in grand opera abroad of another American girl is recorded. She is known as Miss Lucille Saunders, has been playing in London in "Faust" and "Mignon," and is described as having a powerful contralto voice and handsome person.

WEINGARTNER'S "WALLFAHRT."—Felix Weingartner, Court Capellmeister at Mannheim, and one of the most active and energetic of the young musicians of Germany, has just produced an original work at Mannheim. It is another setting of that already so often set poem of Heine, "Die Wallfahrt nach Kevlar"—this time for alto solo and orchestra. The work was well received and is very favorably spoken of.

CALLERS AT THE MUSICAL COURIER OFFICE.—Among the visitors to our editorial rooms last week were Miss Flora McArthur, a very clever artist and former pupil of the Royal Irish Academy of Music at Dublin; Louis C. Elson, the Boston critic, musician and lecturer, who was on one of his successful lecturing trips; and, furthermore, Messrs. Willis and George Nowell, the well-known Boston violinist and pianist, the latter of whom has just returned from a year's sojourn at Vienna, where he took finishing lessons from Leschetitzky. Mrs. Corinne Moore-Lawson, the charming Cincinnati soprano, also called with her husband.

BEETHOVEN'S DEATH CHAMBER.—The commemorative tablet affixed to the house in which Beethoven died at Vienna has been renovated and appeared in fresh lustre on the deathday (March 26). The room in which the great composer expired is now a fashionably fitted up parlor, with no outward token of reminiscence of Beethoven.

MRS. NORTHROP FOR NEW YORK.—Mrs. Elizabeth Northrop, for the past three years one of the most prominent vocal artists in Buffalo, comes here to assume the position of soprano at the Church of the Divine Paternity, Fifth-ave. and Forty-fifth-st.

TAUSCH IN BONN.—Julius Tausch, who, as we announced some time ago, abdicated on the 1st inst. his position as *Musik-director* at Düsseldorf, which he held, as successor to Robert Schumann, since 1855, has now also changed his residence and is quietly living at Bonn enjoying a well earned *otium cum dignitate*.

PREVOSTI AT KROLL'S.—Miss Franceschina Prevosti, the new prima donna of Kroll's Opera House, in Berlin, seems to have made a tremendous hit. She is described by the Berlin papers as a "star of first magnitude" and is likened to Gerster and Sembrich.

GERICKE TAKES RICHTER'S PLACE.—We learn from Vienna that Hans Richter has abdicated his position as

conductor of the concerts of the Society of the Friends of Music, as his time is entirely occupied with the conducting of the opera, the concerts of the Philharmonic and his London season. As successor to Richter for the above mentioned concerts we hear Wilhelm Gericke, the former conductor of the Boston Symphony Orchestra, who is now living at Vienna, is named.

STOCKHAUSEN TIRED OF FRANKFORT.—Prof. Julius Stockhausen, the renowned singing teacher, has concluded to leave Frankfort-on-the-Main and to again take his domicile at or near Berlin, perhaps at Charlottenburg.

WOLZOGEN ON WAGNER.—At a recent lecture in Vienna Dr. Hans von Wolzogen adduced statistics showing how Wagner is steadily growing in favor everywhere. In Germany three performances of his operas are given every evening on the average. At the last Bayreuth festival the average attendance was 1,300, or almost the full seating capacity of the house. Incidentally the lecturer cited this remark of Wagner's on Schumann: "He was, after all, a dear, good, faithful, genuinely German fellow—with a certain disposition to greatness." Next to Beethoven he preferred Bach, of whose music he used to say that "it always remained new."

ALBONI, THE ADMIRABLE ALTO.—Alboni did a very graceful act the other evening at a concert given in Paris by Maton, at the Théâtre Duprez. The London "Daily Telegraph's" correspondent says: "Miss Sybil Sanderson had been announced to sing, but at the last moment a telegram was received from her stating her inability to appear. The *beneficiaire* was in despair, when Mrs. Alboni, who happened by mere accident to be among the audience, volunteered to come to the rescue. Coquelin accordingly announced the welcome news, but begged the indulgence of the audience on behalf of the lady, who had come quite unprepared to sing. The curtain was then lowered. On its rising Mrs. Alboni was discovered seated—standing being an excessive fatigue to her—and the greatest contralto of the century, the only remaining vocalist of the grand old school, sang the aria from 'La Favorita' as no other living singer can render it. Seeing that Mrs. Alboni has completed her sixty-fourth year, the sweetness, resonance and power of her incomparable voice are simply marvelous. Needless to say that Mrs. Alboni was applauded to the echo."

FOUR LATIN ARTISTS.—A singular coincidence happened at a recent performance of Verdi's "Otello" at Trieste, in the cast of which four representatives of the different Latin families were concerned. Miss Borlinetto is an Italian, Miss Mendioroz a Spaniard, Maurel a Frenchman and GabrieleSCO a Roumanian. If there had been a Portuguese in the cast the ensemble would have been complete.

ERNST LEAVES BERLIN.—Heinrich Ernst, who for the past fifteen years was the first tenor of the Berlin Royal Opera House, closed his career there a fortnight ago. His last appearance was in "Lohengrin," when he was overwhelmed with applause and laurels. He took leave of the Berlin public with a short speech in which he assured them of his never ceasing gratefulness for their long continued kindness to him. Ernst is an excellent and versatile artist who may be heard at the Metropolitan next season.

EMPEROR WILLIAM AND JULES SIMON.—Emperor William II. has sent a collection of compositions by Frederick the Great to Jules Simon, accompanied by the following letter in His Majesty's own handwriting: "Ayant fait votre connaissance personnelle, après avoir appris depuis de longues années vous apprécier comme écrivain, savant et philosophe, je désire contribuer pour ma part à ce que vous gardiez un bon souvenir de la mission pacifique et civilisatrice dans ma résidence. Je vous envoie donc le recueil des œuvres musicales de mon aïeul, Frédéric le Grand." The following is a translation: "Having made your personal acquaintance, after having for many years learned to appreciate you as a writer, savant and philosopher, I desire to contribute my share toward making you retain a good remembrance of your pacific and civilizing mission in my capital. I send you therefore a collection of the musical works of my ancestor, Frederick the Great."

MISS DILTHEY IN A NEW ROLE.—Miss Minnie Dilthey, the charming petite New York soprano, who will be pleasantly remembered from her appearances here with the defunct National Opera Company, has just scored a triumph in the part of "Iolanthe" in the new opera "King René's Daughter," by Kapellmeister Fischer, the recent first performance of which at Regensburg we mentioned in our last week's issue. Miss Dilthey is highly praised by the Regensburg papers, which say that the success of the novelty was in a great measure due to her beautiful singing and charming impersonation of the soprano part. Miss Dilthey is engaged for next winter as prima donna of the Lübeck Theatre, but before entering upon her duties she will make a short visit to her parents, who are living in Brooklyn.

PADEREWSKI IN PARIS.—Ignaz Paderewski, who has lately been playing a great deal in Paris, and has become an extremely popular pianist, played at the Conservatoire Concert on Good Friday Schumann's concerto, in which he

obtained a most brilliant success. The French critics find in him all the qualities essential to a pianist of the first rank. Paderewski has been engaged for a series of four piano recitals in London next month.

CARREÑO FOR LONDON.—Teresa Carreño will give two piano recitals—one at Prince's Hall on May 10 and the other at St. James' Hall on May 22.

HILL RETIRES.—From Schwerin comes the news that Carl Hill, the famous German baritone, and one of the very best representatives of some of Wagner's characters, has retired from the stage after twenty-two years of activity. He was the original "Alberich" at Bayreuth in 1876, and his admirable performance of this most difficult and ungrateful part extorted the composer's warmest praise. Hill himself preferred to act parts of a more genial type, such as "Wolfram" and "Hans Sachs," but the "Dutchman" was generally considered his finest performance. He was greatly admired for his fine voice, and broad, finished, and most intelligent style of singing. He had also a very great reputation as a concert and oratorio singer.

WE HOPE FOR A DENIAL.—Some of the German papers print a report that the excellent Russian composer, Peter Tschaikowsky, traveling through Paris en route to Italy, has become mentally affected, and has been removed to an asylum. As the French papers do not mention any such circumstance, we may hope that the report is incorrect.

SOMETHING ABOUT LACHNER.—The late Franz Lachner was one of those persons who began life with even less than the proverbial half crown. Failing to support himself by giving music lessons at Munich for the very moderate remuneration of 1 groschen per hour, he laboriously accumulated the sum of 6 gulden (about 12s.), and paid his passage by boat to Vienna. Arrived there, he found he had just 1 gulden left, and this it was imperatively necessary to spend in satisfying the demands of the inner man. He therefore entered a small tavern, and finding on the bill of fare the magic words, "Wiener Schnitzel," he determined to indulge in this luxury, which he had so often heard of, but never yet tasted. Having satisfied himself on this point he began to consider what to do next, when his eye fell on an advertisement in the "Wiener Zeitung," inviting applications for the post of organist at one of the suburban churches of Vienna. This, too, was the very last day for applications to be received, and Lachner rushed off just in time to get his name put on the list of candidates. On the day fixed for the competition he arrived at the church to find thirty-one competitors already assembled, who received him with a shout of welcome, for his poverty stricken appearance led them to suppose him to be the bellows blower. The order of performance was to be settled by lot, and it fell to Lachner to begin. Each candidate was to accompany a chorale, play a piece at sight and improvise a fantasia. When he got off the organ bench he found that twenty-two of his rivals had already disappeared, and the rest were soon disposed of. The supposed bellows blower received the appointment, and in little more than a year from that time was chosen Capellmeister at the Kärnthnertheater, and found himself on the high road to fame and fortune.—London "Musical World."

GUILLÉ IN THE VERNACULAR.—Mr. Guille, the tenor, who is now singing with Patti, is studying English and has signed a contract with C. D. Hess as leading tenor of his opera company in Milwaukee.

MARRIED.—Saturday, April 12, Carl V. Lachmund to Miss Mathilde Filbert.

JOHN BARNETT.—A cable dispatch from London announces the death of John Barnett, the well-known English musician. Mr. Barnett was born of German parentage in Bedford, England, in 1802, and learned music first from Horn, the chorus master at the Drury Lane Theatre, and later from Ferdinand Ries. His first stage work was a musical farce produced at the Lyceum in 1825, the success of which induced him to continue in the same line. In 1832 Mr. Barnett was engaged by Mrs. Vestris as musical director of the Olympic Theatre, for which house he wrote a number of musical pieces. "His great work," "The Mountain Sylph," which was produced with great success at the Lyceum in 1834, became a standard favorite in England. "Fair Rosamond," which followed, had much good music, but a poor libretto. "Farinelli," which English musicians consider his best work, was produced at Drury Lane in 1838. In 1841 he established himself in Cheltenham, and for the last forty years had enjoyed an excellent position as teacher, conductor and composer. His songs are said to number 4,000, and he leaves several operas that have never been produced or published. He married the daughter of Lindley, the cello player.

—Lalo, the composer of "Le Roi d'Ys," is said to be just finishing a new opera, the libretto of which, by Ed. Blau, deals with an episode of the times of the Jacquerie, and is derived partly from a tale by Mérimée, and partly from Michelet's "Sorcère." Reyer also, having got his "Salambo" off his hands, is believed to be already engaged on a new work.

Italian Opera.

THE audience at last Tuesday night's performance of "Rigoletto" at the Metropolitan Opera House was a good sized one and the performance itself an enjoyable one. Albani again caused the admiration of every connoisseur through the great art displayed in the part of "Gilda," in which her splendid delivery and true *bel canto* with all its *finesses* were equally admirable, and she carried the house by storm with her intensely dramatic singing and acting in the fourth act.

By far the best singing he has given us during this entire season was done by Ravelli, who was true in pitch throughout and who was in every way deserving of the great applause he received.

A more characteristic "Rigoletto" than that of Del Puente can scarcely be imagined, and as Mrs. Fabbri was good and reliable as always, the beautiful quartet in the fourth act was so splendidly sung that it proved a real and most delicious treat, and as it was received with thunders of applause it had, of course, to be repeated.

The minor parts were acceptably filled by Mrs. Bauermeister and Messrs. Novara, Vaschetti and Vanni. Chorus (especially the male contingent) and orchestra, under Arditi, did good work.

Wednesday night was Patti night, and the house was, of course, sold out. The ex-diva appeared in her favorite and best part, that of "Rosina," in Rossini's "Barber of Seville." There was nothing new in the performance or the impersonation; the voice showed its *beaux restes* to the best possible advantage, and in the singing lesson scene she interpolated, as usual, the "Shadow Waltz" from "Dinorah," the everlasting "Home, Sweet Home," and by way of extra gratification for the simpletons the just as perennial "Coming Thro' the Rye."

Del Puente, Carbone and Marcassa were good in their respective parts of "Figaro," "Dr. Bartolo" and "Basilio" and deservedly came in for a good share of the liberally bestowed applause.

In "Les Huguenots" on Friday evening Albani made her farewell appearance here, and it must be confessed that during the entire season of four weeks hers were the artistically most enjoyable impersonations, as she is a singer who devotes her efforts only to true art and the highest aims. She never sings *ad captandum*. A numerous audience vastly appreciated her high artistic value and she was many times recalled, with the usual floral offerings. Next to her on this evening Ravelli and Del Puente deserve equally high praise, for both sang beautifully and artistically. Miss Pettigiani's voice is too delicate to fill the demands of the rather heavy (though coloratura) part of "Margarethe de Valois," and besides her coloraturas were far from faultless and not even throughout. The latter remark applies also to Mrs. Fabbri, who, although possessing a flexible voice, can sing coloratura only in moderate tempo, for as soon as accelerated measures occur her notes are no longer clear and distinct. Novaro was weak and uninteresting as "Marcel." The other parts are hardly worth mentioning, and chorus and orchestra were not at their best. Arditi conducted.

On Saturday afternoon, as close of the regular season, Patti appeared in a repetition of "Lucia di Lammermoor" before a crowded house.

On Monday night of this week the troupe was in Philadelphia. To-night Patti will appear in "Linda di Chamounix," and on Friday night in "Traviata," thus making up for the two performances she missed. She sails back to England on Saturday.

De Wagneritibus Maledictis.

I HAVE always been envious of one privilege possessed by greatness. Perhaps you may have noticed how celebrated men—the kind whose names must be secured by magazine editors at all hazards, no matter to what nonsense or rubbish they may be affixed—how these celebrated men have a way of letting themselves loose in a free fantasia of personal opinions, uninteresting hobbies and inconsequential reflections, all mixed up under cover of writing a book review.

Now, I am not a celebrated person and my contributions are not eagerly sought after by magazine editors. But I have for a long time perceived clearly the great advantages possessed by this peculiar privilege of greatness. It allows you to say so many things, which you have always felt you would so much like to see said in print, but which are not of sufficient importance to be specially written about, and which you don't know how to smuggle into type except in some such underhand way as this. Then, too, it affords a most convenient method of airing your prejudices and ill-humor, delivering sly strokes at your enemies, and exhibiting your general crankiness in the most genial light possible. I am going to try it. Of course I'm not cranky; I'm sure I'm not ill-humored, and I really don't think I have any prejudices to speak of. Still, I am going to try it, because—probably because I want to know how it feels to be great.

The book shall be Mr. Henderson's "Story of Music."

*The Story of Music." By W. J. Henderson. Longmans, Green & Co., 1889.

It is really an excellent book, but that's neither here nor there. Perhaps if I have time when I come toward the end of this—fantasia, I'll try to point out some of its excellences. At present I am only concerned in making some remarks suggested by the chapter on Wagner.

Mr. Henderson is an accomplished stylist, and not only does he state his ideas clearly and effectively, but his ideas are themselves interesting. This, by way of shaking hands before commencing the round. What I have to complain of is the disrespectful way in which he speaks of the Wagnerites.

Richard Wagner was a genius, who saw the operatic public going straight to the demnition bow-wows. His method of salvation for the O. P. was to seize it by the nose and twist it round until it faced in the right direction. In doing this the nose was unavoidably tweaked. It looked very brutal, of course, and when the O. P. began squealing pitifully the great majority of spectators were moved to compassion and denounced R. W. roundly, calling him all kinds of names. But there were a few lookers on who knew better, and they tried to make the excited mob realize that R. W. had done the very best thing possible for the O. P. After a while they succeeded, and the mob was forced to admit that R. W. was a great man with a very large head. Eventually they could not say enough in his praise. But in the meantime they were so ashamed of themselves for their original shortsightedness, so ashamed that they, the great majority, should have been wrong, and the others, the small minority, should have been right, that they looked around for a way to acknowledge their error with as little injury as possible to their vanity. Of course you know how the rest turned out. Even while they were sounding the praises of R. W. they let themselves down easy by abusing the Wagnerites like pickpockets.

I assure you this account is perfectly true, for I was an eye witness to the whole proceeding.

Mr. Henderson was one of those who began by making a mistake. Afterward he saw his error, and, like the fair, upright man that he is, planted himself squarely on the right side. But every now and then he can't resist the temptation of pointing a finger of scorn from a very superior height down on the poor Wagnerites. In this respect he's not nearly as bad as some others I could name. Why, as for Mr. —

But that's another matter, and it won't do to grow too discursive. Suffice it to say that Mr. Henderson's idea of a Wagnerite appears to be a long haired, wild eyed, bullet headed monomaniac, who believes everything Wagner ever said to be gospel, everything he ever wrote to be divine perfection, and who denies the existence of anything worth tolerating outside of Wagner's compositions. Now, I am a Wagnerite. Nevertheless I am informed, by those having ample opportunities for forming an unbiased judgment, that I possess none of these abnormal personal characteristics and I know that I entertain none of the absurd notions referred to above. Moreover, I have quite a wide acquaintance among fellow Wagnerites, and if I were a juror in a proceeding of *lunatic inquiring* I could not conscientiously vote to send any one of them to an insane asylum.

No, no, Mr. Henderson. Look around you and you will find that the real Wagnerites are just as sincere lovers of music *dehors* Wagner, just as great admirers of other composers as you would have them be, if you had the making of them. Nor is it a fundamental article in their creed—if they have one—that Wagner never made a mistake, and that a future "world genius" to take up his great work and push it still farther is an impossibility. There may be "voting cattle" in our ranks who have said these things, but you ought not in all justice to try to make us responsible for them any more than you would claim that the platform of a political party is embraced in the maudlin utterances of its barroom heeleders. We are gradually getting a reputation for musical cretinism which is quite undeserved, and it is time now to protest. If you want me to give a concrete example of a typical Wagnerite, unprejudiced and susceptible to all fresh, true art impressions, musically intelligent and thoroughly in touch with the spirit of modern music, I will point to you, Mr. Henderson. You are a Wagnerite. And a very good one, too, in spite of your little unbecoming mask, which doesn't deceive anyone.

But, after all, I feel a little guilty about singling you out for this homily when there are others who sin so much more flagrantly; so now, Mr. Henderson, if you will shake hands with me again, I will say some of the nice things I have been thinking all the time about your book.

It is a compact, beautifully printed and fair appearing little volume of about two hundred pages, and really does "fill a long felt want." As the author says in the preface, it is a history of music and not of musicians.

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In the Appendix, following the plan of the last Review, Mr. Krehbiel will print a list of the choral works performed in the principal cities of the United States and Canada.

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Bach the author has based his record chiefly on the works of Naumann and Rockstro, but with perfect honesty, for references to his authorities are nearly always given.

Especially felicitous are the author's remarks on the importance of Bach, of whose great works the public cannot hear too much, and of which, in fact, they hear far too little. A short but clear account is given of the growth of the modern orchestra. But it is in his chapters on opera that the interest of the average reader will doubtless centre. These are succinct, sound and entertaining. His estimate of Wagner is really a noble one, and adequate, dispassionate in tone, yet not without that loving enthusiasm which alone can give deep insight into the greatest works of genius. His way of looking at some few things seems colored with a strange light—notably his singling out of "Tristan and Isolde" as an example of Wagner's occasional cacophonous writing, overuse of *Leit-motive* and other mannerisms. To me it has always seemed the most inspired of his works, the least affected by mannerisms of all the music dramas, absolutely without a page of ugliness or ennui, and its score more purely musical than that of the Nibelungen trilogy, with its massive and more artificial architectonic of leading motives. But this, after all, is partly a question of taste, and it will not do to press it.

When, however, Mr. Henderson, in speaking of the ideal music drama of the future, pleads for the restoration of the vocal score to something like its former importance, he treads on dangerous ground. That Wagner did not entirely solve the problem of musical declamation may be readily admitted. But to claim that the art of finished singing—of vocalization, to use the author's own word—should, in the future as in the past, have its nursery on the operatic boards would seem to re-open the door to all the abuses which Wagner crushed.

Mr. Henderson admits that Wagner "has treated the most powerful dramatic passages in his music dramas with the most sublimely beautiful melodies," and that when the dramatic interest comes to a point and is concentrated the music becomes lyric, impassioned and beautiful; but he complains of the vocal score in places where the action is advancing. Well, what did the Italians have to offer? The recitative. The same difficulty will always be present. Music can only be developed according to some formal law, and formal development of any kind takes time; dramatic action and dialogue, on the other hand, cannot wait. What is the solution? Some kind of declamation, partly musical, partly natural, with some of the simplicity of natural speech for dramatic purposes, with some of the elements of music in it so that it need never fall below the ideal plane of the succeeding episodes of more purely lyric beauty. And this would seem to be the goal toward which Wagner was always striving.

And now I must make a confession. Do you know when I wrote so boldly up above "I am a Wagnerite," my hand holding the pen grew very shaky, and my writing, if you could but see it, looks quite weak and crooked. What with the furious abuse and unutterable scorn heaped upon the name nowadays, it really takes a great deal of courage to make such an avowal. Formerly I used to be proud of the distinction, and went about freely proclaiming the fact—but that was before Wagner was so universally recognized; now—but no matter.

What is a Wagnerite, anyway?

One who appreciates Wagner. Anything wrong in that? For, after all, it seems to be admitted that there is something to appreciate.—E. J. L., in "Home Journal."

Classical Afternoon Concert.

THE third and last of Mr. Frank Van der Stucken's classical afternoon concerts, which took place at Chickering Hall on Tuesday, the 15th inst., was not as well attended as it deserved to be. The orchestra gave an excellent performance of Reinecke's not over interesting "Dame Cobalt" overture, and a very muscular, rhythmically concise and generally satisfactory interpretation of Beethoven's eighth symphony; in fact, we may say, that Mr. Van der Stucken's reading of this work seemed to us the most common sense, natural and at the same time most artistic interpretation we have heard of it for many a year.

There were three soloists at this concert, of whom Miss Maud Powell, the ever welcome American violinist, was heard to advantage in Bruch's beautiful G minor concerto. She was heartily and most deservedly applauded, for her intonation was faultless throughout, her tone sweet and pure, though not over powerful, her bowing good and her general interpretation most musical.

Mr. Oscar Saenger is an excellent baritone and singer, which fact he evinced in the artistic delivery of a somewhat antiquated but still interesting aria from Spohr's "Jessonda."

Mr. Richard Hoffman in his older days is getting back to his juvenile loves. He played Mendelssohn's hackneyed B minor "Capriccio brillante" from notes, and without much expression or other commendable qualities.

Otherwise, the concert was, as may be surmised from the above remarks, a most enjoyable one.

Conrad Ansoerge's Concert.

MR. CONRAD ANSORGE gave a concert Tuesday evening of last week at Steinway Hall, with the assistance of Mr. Rafael Joseffy and an orchestra conducted by Mr. Theodore Thomas. A large audience testified by their presence and enthusiasm to the popularity of the talented young musician, who appeared in the dual rôle of composer and pianist. The evening's program opened with a performance of Brahms' seldom heard first piano concerto, op. 15, in D minor. It is a work of enduring merit, classical in form—indeed, not an unworthy pendant to the Beethoven concertos either in contents or treatment. The orchestration is particularly worthy of comment—in fact, the work shows more spontaneity than the composer's later compositions, although the B flat major concerto is more brilliant and popular. Mr. Ansoerge played the piano part in a solid, musicianly fashion, with a subordination of self in the ensembles which was highly commendable. His style and technic seem specially adapted for this concerto.

Later in the evening Mr. Ansoerge played with Mr. Joseffy Schumann's variations in B flat for two pianos, in which the contrasting styles of the two pianists showed to great advantage.

If Mr. Ansoerge's attainments as a pianist are too well known to need much further comment, his début as composer of an orchestral work of importance deserves more than a passing notice. His "Orpheus" symphony, or, more correctly, symphonic poem, in three movements, is an ambitious effort. Maybe it is a trifle over-ambitious; what does it matter? He who aims high is apt to reach some altitude, even if he does not ascend to the pinnacle of his own ideals. Mr. Ansoerge's ideals are up to the present time those of Liszt, whose influence as a master and teacher is impressed on almost every bar of this symphonic poem—not only in the form, treatment and orchestration, but in the very material itself, which shows this vague longing and searching for the inexpressible which characterizes most of Liszt's own musical imaginings.

Besides Liszt, the impression of Wagner's later works on Ansoerge's as yet not entirely self-reliant mind is largely reflected in some of the harmonies, progressions, orchestral effects, and likewise in the invention. These are high models to copy, and if it cannot be said with truth that in this first effort the young composer has attained what he aimed at, his "Orpheus" will stand as a most respectable attempt. It reveals, moreover, earnest and sincere musical study and good workmanship, and if the orchestration is not equally meritorious and effective throughout it is as fine a specimen of a pianist's orchestral work as has ever been shown to the world in a first *magnum opus*. Keep on, Conrad Ansoerge, you will ultimately get there!

The exceedingly difficult work was after but two rehearsals comparatively well performed under Theodore Thomas' direction, who fulfilled his arduous task with that circumspection and precision for which his readings are noted. He certainly took considerable pains with this new work and deserves the composer's unlimited thanks.

Ansoerge was thrice recalled at the close of the work, which must surely act as an encouragement and stimulus.

The concert closed with a good performance of Wagner's "Meistersinger" Vorspiel.

The Last Liederkranz Concert.

THE third and last concert of the present season of the German Liederkranz was, the New York "Herald" to the contrary notwithstanding, one of the best concerts that has of late years been given by that excellent society. It was, moreover, made the occasion of a tribute of homage to the parting conductor, Mr. Reinhold L. Herman, who carried off an immense floral trophy and a valuable diamond badge, and was received with applause and farewell speeches. The musical doings of the evening consisted of an excellent performance of Mendelssohn's "First Walpurgisnight," in which the mixed chorus of the society shone to advantage, and with the baritone soli sung in most musicianly, manly and sonorous style by that sterling artist Max Treumann, while Miss Marie Maurer acquitted herself most creditably of the task of giving the alto solo. Jacob Graff sang the tenor soli.

The male chorus of the Liederkranz sang with special care and nice shading, as well as good expression and rhythmic precision, the following three *capella* part songs: "Maitag," by Becker; "Mondnacht," by Brambach, and "Seemann's Abschied," by Speidel.

Miss Clementine de Vere was heard in the bell song from "Lakmé," which she gave much better than Patti did a few days ago, and she sang the cavatina from "Aida" with equally good artistic results.

Ravelli sang the aria "Dies Bildniss" from Mozart's "Magic Flute" so forcibly that he was forced to repeat it, and later on appeared on the program with the Bach-Gounod "Ave Maria."

Richard Arnold played Spohr's "Gesangscene," and the concert closed with a spirited performance of the festival march from Goldmark's "Queen of Sheba."

The hall contained a large, select and most enthusiastic audience, consisting of members, their families and friends.

HOME NEWS.

—A grand floral and musical charity festival began at Detroit April 22 and will continue four days.

—The second annual festival of the Hampden County Association will take place at Springfield, Mass., May 5, 6 and 7.

—Miss Lily Apel gave a piano recital April 14 at Schwankowsky's Music Hall, Detroit, with the assistance of E. C. Crane, baritone.

—The last of the concerts given at the Casino by the members of the Abbey Italian Opera Company took place last Sunday evening.

—Mr. Conrad Ansoerge's piano recital, which was to have taken place last evening in Steinway Hall, will receive critical mention in our next week's issue.

—A concert was given April 15 by pupils of the New England Conservatory of Music, Boston, assisted by full orchestra, under the conductorship of George W. Chadwick. Mr. Augusto Rotoli was the chorus conductor and Mr. Emil Mahr concert master.

—A deputation of musicians, mainly from Brooklyn, will go to Washington soon to protest against the practice of allowing United States military bands to play at concerts for hire. The objection is especially directed to the military bands stationed at Fort Hamilton and Governors Island.

—A special Chopin *matinée* was given last Saturday at Chickering Hall by Vladimir de Pachmann, who played a representative program which calls for no special comment. Mr. and Mrs. de Pachmann will give a concert Friday evening and Saturday afternoon, the programs to consist of Chopin and other composers.

—The Manuscript Society, an organization of musicians who provide at each meeting original compositions in manuscript for the entertainment and criticism of their associates, held a meeting last Thursday night in Mr. and Mrs. Gerrit Smith's studio, Fifty-sixth-st. and Madison-ave. These members provided compositions: Frank G. Dosert, Gerrit Smith, Silas G. Pratt, Charles B. Hawley, Edgar S. Kelley, Caryl Florio, Bruno Oscar Klein, W. H. Neidlinger, Ferdinand Q. Dulcken and Beardsley Van De Water.

—At the conclusion of the present Italian opera season at the Metropolitan Opera House Mrs. Albani, supported by Ravelli, Novara and other leading artists, the entire chorus and orchestra of the present organization, will give a two weeks' season of Italian opera under the direction of Mr. Ernest Gye. Mr. Sapiro will be conductor. The operas to be given are: "Lucia di Lammermoor" and "La Traviata." The company will appear in Albany, N. Y., April 24 and 26; Toronto, Canada, April 29; Ottawa, Canada, May 1; Montreal, May 5 and 7. The tour, has been arranged and will be under the management of L. M. Ruben.

—A testimonial concert will be tendered to Mr. Auguste Perrot by his colleagues at the National Conservatory of Music, next Monday afternoon, in Hardman Hall, at 3.30 o'clock. Mr. Perrot has labored long and earnestly for the cause of music, and this concert will be a fitting tribute to his life work in music. The following is the program:

Sonata, D major, piano and violin, two movements.....	Goldmark
Miss Adele Margulies and Mr. Leopold Lichtenberg.	
German songs.....	Bradsley; Schubert
Mr. Christian Fritsch.	
"Confession".....	V. Herbert
Magic Song.....	Meyer-Helmund
Mrs. Herbert-Foerster.	
"Air du Roi de Lahore".....	Massenet
Mr. Théophile Manoury,	
Baritone of the Grand Opéra, Paris.	
Hungarian Fantaisie.....	Doppler
Mr. Otto Oesterle.	
Reading, "Wooing of Henry V.".....	Shakespeare
Mr. Walter V. Hoyt.	
Nocturne.....	V. Herbert
Spanish Dance.....	Popper
Mr. Victor Herbert.	
Air from "Henry VIII.".....	Saint-Saëns
Mr. Théophile Manoury.	
Trio.....	Godard
National Conservatory Trio Club.	
Accompanist, Mr. J. Pizzarello.	

—The National Conservatory Trio Club, of New York, was heard last Wednesday night by three hundred guests of Mrs. Jeannette M. Thurber, in a program full of artistic enjoyment. The two large parlors of the Shoreham accommodated the distinguished company, and a stage at one end made it possible to see the performers as well as to hear them. The Conservatory Trio Club is composed of professors of the institution: Miss Adele Margulies, piano; Mr. Leopold Lichtenberg, violin; Mr. Victor Herbert, violoncello, assisted by Miss Eleanor Warner Everest, soprano.

The program of the musicale to-night was cleverly conceived and catholic in spirit, including: Sonata No. 2, A minor, op. 19, Rubinstein. Scherzo, allegro, assai; Allegro—Miss Margulies and Mr. Lichtenberg. Pensée d'Automne, Massenet—Miss Everest. "Memoire," Popper. "Moment Musical," Schubert. "At the Spring," Davidoff—Mr.

Herbert. Tarantelle, "Venezia e Napoli," Liszt—Miss Margulies. Romanza and Alousa; Gypsy Dance, Sarasate—Mr. Lichtenberg. The Lily—R. De Koven. Chant Venitien, Bemberg—Miss Everest. Trio No. 2, F major op. 72, Godard—Miss Margulies, and Messrs. Lichtenberg and Herbert.—N. Y. "Herald."

—Master Otto Hegner's farewell concert will be given in Steinway Hall this evening. Following is the program:

Adagio cantabile.....	J. Tartini
Gavot.....	J. S. Bach
Aria, "O qual proferai".....	Braga
.....	Victor Herbert.
.....	William H. Rieger.
Rondo, op. 16.....	Chopin
Berceuse.....	Chopin
Waltz, op. 49.....	Chopin
Polonaise, "Puritani".....	Donizetti
.....	Miss De Vere.
Bagatelle.....	Victor Herbert
Scherzo from op. 3.....	Victor Herbert.
Marchen.....	Joachim Raff
Chant Polonais.....	Chopin-Liszt
.....	Otto Hegner.
Song, "In dieser Stunde".....	Spicker
.....	William H. Rieger.
"Les Yeux Bleus".....	Victor Herbert
"Summer Night".....	Goring Thomas
.....	Miss De Vere.
Spinning Song, "Flying Dutchman".....	Wagner-Liszt
Valse caprice, "Man lebt nur einmal".....	Strauss-Tausig
.....	Otto Hegner.

—The fifth chamber music recital of the Beethoven Quartet Club took place at the Pittsburgh Club Theatre, April 17, and the following program was given:

Quatuor, op. 16, Part II.....	Beethoven
"Abschiedslied der Zugvögel".....	Mendelssohn
"Majolockchen und die Blumlein".....	Mendelssohn
.....	Mrs. Wolfe and Miss Vogel.
Quatuor XIII. (for string instruments).....	Mozart
"Frühlingsnacht".....	Jensen
"Ribericas del rio".....	Jensen
.....	Mrs. W. B. Wolfe.
Trio, op. 29, Part I. and II. (M. S.).....	A. M. Foerster
"Die Odalische".....	Grieg
Maria Stuart's "Abschied von Frankreich".....	Raff
.....	Miss Agnes Vogel.
"Cana" Serenade, from the Spanish quartet, op. 11.....	Hirette-Viardot
"Weg der Liebe".....	Brahms
.....	Mrs. Wolfe and Miss Vogel.
Quartet, op. 47.....	Schumann

—Mrs. Geo. A. Plimpton, of Buffalo, gave a reception last Monday evening at "the Sherwood" in honor of J. de Zielinski and his wife. Mrs. Northrop and Mr. C. V. Slocum assisted in the following program:

Adagio.....	from F minor sonata, op. 19.....	Jean Louis Nicod
Menuetto.....	Mr. J. de Zielinski.	
"Ah, love me," op. 15, No. 3.....	Victor Herbert	
"Oh, thou art like unto a flower".....	J. de Zielinski	
.....	Mr. C. V. Slocum.	
Second scherzo, op. 9.....	Genari Karganoff	
Cantique d'amour.....	from op. 30.....	Edward Schuett
Impromptu.....	Edward Schuett	
Hungarian rhapsody, No. 3.....	Franz Liszt	
.....	Mr. J. de Zielinski.	
"Lorelei".....	Franz Liszt	
"Oh, my maid is fairer still".....	Alfred H. Pease	
.....	Mrs. E. N. Northrop.	
Nocturne, in F sharp.....	Cesar Cui	
Concert waltz.....	Emil Liebling	
.....	Mr. J. de Zielinski.	

A Communication.

Editors of Courier:

I BEG leave to call your attention to the valuable library of the late Karl Merz, now for sale. This library is the main property left by Karl Merz to his widow, and she is obliged to sell the same. Will you not be so kind as to direct all interested in valuable musical literary works to this fine and rare opportunity? You will have the satisfaction of having treated nobly a widow in need of your help. Those wishing complete catalogues and particulars can address Mr. Johannes Wolfram, Canton, Ohio, or Jesse McClellan, Wooster, Ohio.

The library contains many antique works, for example, fifty-seven of the famous "Leipziger Allgemeine Music Zeitung," 1798 to 1848. These volumes were at one time the property of Theodore Hagen, and were secured for Karl Merz through Dr. F. L. Ritter, of Vassar College. There is also Burney's "General History of Music," four volumes, 1782; Burney's "History of Music of Germany and Netherlands," two volumes, 1773; Burney's "History of Music of France and Italy," one volume, 1771; Luther's "Gesangbuch," 1611, &c.

I respectfully ask your assistance, which will be appreciated.

Yours truly, JOHANNES WOLFRAM.

—It appears to be a fact—and, if so, it is a very curious fact—that, notwithstanding the intimate connection between Goethe's play of "Egmont" and the city of Brussels, the play has never yet been performed in that city. It is now proposed to perform the play in the French version recently made by Adeler and with Beethoven's music, the orchestra to be conducted, as in Paris, by Lamoureux, if the services of that gentleman can be secured.

FOREIGN NOTES.

—Leopold Brassin, who was born at Strassbourg on May 28, 1843, and who was an excellent pianist and teacher, died at Constantinople a few weeks ago.

—Franchetti's opera "Asrael" was produced at the Landestheater in Prague for the first time on the 31st ult. and created a decidedly favorable impression.

—A new musical periodical will be brought out at Berlin in April by the well-known publishing firm of Trautwein. It is to be edited by Mr. Oscar Eichberg.

—A committee has been formed at Tarent, the native place of Paesello, for the purpose of the removal thence of the remains of that composer from Naples, where he was buried.

—Over five hundred vocal societies have announced to participate in the song festival at Vienna. The probabilities are that over twelve thousand singers will be present there in August.

—The third and concluding volume of "Les Artistes Musiciens Belges," au XVIII^e et au XIX^e Siècle," by Mr. Ed. Gregoir, a work the first volume of which appeared in 1845 and the second in 1857, has just been published.

—The Hamburger "Signale" are publishing a series of quite curious and partially humorous letters which Beethoven addressed to his publishers, Steiner and Haslinger, during the years of 1814 and 1815, and which have hitherto never yet appeared in print.

—Vienna has recently made a successful effort in establishing chamber music concerts at popular prices. The Hellmesberger quartet, in conjunction with Alfred Grunfeld, the pianist, were the attraction, and the two soirées they gave were largely patronized.

—At the Madrid Court Opera House, on the 22d ult., Wagner's "Tannhäuser" was produced for the first time and met with a most tremendous success. The press is full of praise for the work and predicts for it a permanent place in the repertory. The court attended the performance.

—The new opera, "Zaire," by Veronge de la Nux, will almost immediately be put in rehearsal at the Paris Grand Opéra. The part of "Lusignan" is to be played by Escalais, but the allotment of the other parts is not yet decided on. After "Zaire" will come Massenet's "Le Mage."

—The committee formed in Vienna for the purpose of erecting a monument to Mozart has decided that it shall be placed in the Albrechtplatz. An international competition has been opened for the purpose of obtaining a suitable design and prizes amounting to several thousand florins will be offered.

—At the Weimar Court Opera House two comic operas by Alexander Ritter will be brought out for the first time this month. Their titles are "Lazy Hans" and "To Whom Belongs the Crown." At the same opera house "Tannhäuser" has been given under Richard Strauss' direction without cuts and with great success.

—The first act of "Die Walküre" has just been performed in its entirety at Marseilles, at one of the Concerts Classiques, conducted by Miranne; and it is especially related as a remarkable fact that the audience listened throughout with the utmost attention and interest. The soloists were Miss Cortes and Messrs. Engel and Jourdan.

—Antiquarian interest in musical appliances appears to be on the increase just now. Thus we read that a section of the international exhibition to be held in Edinburgh next month will be devoted to ancient and mediæval instruments, music, works on musical subjects, autographs and pictures of eminent musicians. In August a similar display takes place in Vienna, connected with the festival of the German Sängerbund. In this case, however, modern instruments are admissible.

—The sixty-seventh Lower Rhine Festival will take place at Düsseldorf, beginning on May 25, and is to be conducted by Hans Richter, assisted by Julius Butts. Among the works to be executed are Mendelssohn's "Elijah," the first part (Spring) of Haydn's "Seasons," a Whitsun cantata by Bach, the "Jupiter" symphony of Mozart, and Schumann's second, in C major, with overtures by Cherubini, Beethoven and Wagner. Brahms' "Rhapsodie," with alto solo, is apparently the only important work by a living composer. Among the artists are to be Pia v. Sicherer, Hermine Spies, Gudehus, Litzinger and Perron.

—A brilliant operatic season has just been closed at Ghent with the production in a most satisfactory manner of "Die Meistersinger" and "Die Walküre." We also read of the performance at one of the conservatoire concerts in that city of what would seem to be a rather remarkable symphony, by Adolphe Samuel. In this work, the form of which is described as that of the classic sonata, the principal themes of the four movements pervade the whole work and are treated as *Leit-motif*. The program of the symphony is a sort of history of humanity. Thus the first movement entitled "Genesis" (Chaos?) is an *adagio-allegro-tumultuoso*, and leads to "Eden," an *andante quasi adagio*.

The third part is a *presto guerriero*, entitled "Cain," and is followed by an *allegro maestoso*, which represents the glorious triumph of Goodness, Light and Truth! Truly an imposing program, which might well stagger even a Berlioz.

—The current number of the "Voice Quarterly" refers to the oft exploded notion that German vocal music injures the voice, and refutes it again by referring to the fact that more singers over fifty years of age are found among German singers than there are among Italians. Prepare the body for heavy singing and the voice can withstand almost any labor. One now connected with the company at the Metropolitan Opera House in New York said: "In the novelty of commencing I forgot the method under which I was trained. My voice suffered. When I recalled what I was doing I resumed my physical drill and am now all right."

—The French Minister of the Fine Arts has ratified the choice of the Institute des Beaux Arts, and nominated Bourgault-Ducoudray to write a work in one or two acts, to be performed at the Grand Opéra next year. Much will now depend on the composer, who has hitherto enjoyed the reputation of a learned, rather than a popular, musician. If his work succeeds, we shall no doubt hear much of the advantage of a subventioned theatre, and an authority independent of professional cliques and theatrical intrigues. But if it should not be a success?—then we may well sympathize with the Minister, as well as with the composer.—London "Musical World."

—The distribution of the parts in Wagner's "Tannhäuser" for Bayreuth next year has now been made. Three artists, Messrs. Van Dyck, Alvary and Winkelmann, will alternately appear in the titular character. Mr. Blauwaert, the Belgian, is at present retained for the part of the "Landgrave," and Mr. Reichmann for "Wolfgram," while that accomplished artist Rosa Sucher, and a newcomer, Miss Mika Termina (it sounds like a railway name), will share the part of "Elizabeth." The *mise en scène* will be practically identical with that adopted at the Grand Opéra, Paris, in 1861, and, probably for the first time, "Tannhäuser" at Bayreuth will be heard in its entirety and without cuts of any sort.

—Sir Morell Mackenzie gave a lecture on the 15th ult., at Toynbee Hall, London, on "The Cultivation and Preservation of the Voice." He said that of the several methods for the preservation of the voice, that of cultivation was the best. In dealing with the subject of the voice one had also to touch on speech. He first brought under consideration the actual mechanism of the voice, which, he said, might be divided into three factors—the larynx, respiration and resonance. The larynx might be compared in its action to a reed instrument. There were three elements in breathing—viz., breathing by the diaphragm, by the ribs and by the collar bone. The latter was generally only resorted to by persons who respired quickly, like the great singer Rubini, who on one occasion breathed so rapidly and vigorously that he actually fractured his collar bone. It was to be deplored that in England so few pains were taken to teach children how to speak. Musical sound was not simple, but made up of a number of necessary sounds which gave body. Speech was voice transformed by nature—it did not come by nature. He maintained that the training of the voice should be begun from the cradle. The training of the voice in ancient times was considered to be of great importance. Quintilian said that, "before all, nurses should speak properly. The boy would hear them first, and would try to shape his words by imitating them." A speaker should not hear his voice too loudly. Singers should avoid tobacco, alcohol and fiery condiments. With regard to the miraculous power of various drinks, he thought they were mostly harmless, having a good mental or moral effect on those who used them, but, as a rule, he was of opinion that a single glass of water would suffice. Smoking took away the delicacy of tone; by its use the powers of co-ordination were lost. It was absolutely essential that dramatic people should lead most careful and most regular lives. A singing voice register might be described as a series of tones of like quality produced by a particular adjustment of the vocal cords to receive the air blast from the lungs. It was very important to have a good teacher in studying the registry. Perfect utterance of certain vowels could only be produced when the mouth cavity had a certain shape, both as regards length and breadth, or, in other words, on certain notes. Hence there was sometimes a want of relation between the sound and the sense, the vocalist, of course, preferring to sacrifice the words to the effect on the ear. Only those persons who gave sufficient time to proper training could have enduring voices. In olden times, he said, it was admitted that it took seven years' training to perfect the voice, but in these days of jerry building it was supposed that twelve or eighteen months were all that was needed. Yes—the passion for fruitless speed, which impels us to go nowhere in particular in the shortest possible time, is having its evil effects on art as on everything else. We refuse to serve a proper apprenticeship to anything. Even he who desires only to fire a rocket should see that the rocket is well made—but he doesn't. We have not time even to be artists nowadays.

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WE have had handed to us the following ticket, which we are informed is circulated throughout the country by the "Goldsmith Piano and Organ Manufacturing Company," for the purpose of impressing people with the responsibility and genuineness of that stencil concern:

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Entitling the bearer and friends to view the "Workings" of the Members of the Consolidated Stock and Petroleum Exchange, where fortunes are made and lost in a day, being one of the most novel sights witnessed in the great Metropolis.

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We should like to call the attention of the members of the Consolidated Stock and Petroleum Exchange to the fact that the widely published statement of Mr. J. G. Goldsmith, that he is a member of their honorable body, is for the sole purpose of advancing his own interests in a scheme which is prohibited by the laws of the State of New York. By opening offices in the same building in which the Exchange is located Mr. Goldsmith seeks to impress outside parties with a false idea of the importance of his enterprise. There is no such concern in existence as the Goldsmith Piano and Organ Manufacturing Company, except in the subtle minds and upon the advertising circulars and letter heads of Mr. Goldsmith and his associates.

They have no piano factory, they have no organ factory, they are not manufacturers in any sense of the word. What they do is to buy the cheapest grade of pianos and organs made and place their name upon them contrary to an existing law of this State, and sell these rattle boxes at a large margin of profit to unsuspecting outsiders who are misled by the bold announcements of their advertising matter, and are assured by the loudly proclaimed assertion that Goldsmith is connected with an institution a membership in which gives him, in their eyes, a commercial standing which he does not merit by his method of conducting his piano and organ branch.

If Mr. Goldsmith would open a wareroom in the Consolidated Exchange Building for the sale of pianos and organs that were recognized by law as legitimate, we could but commend his enterprise and wish him much success; but when he uses his position as an ordinary member of a commercial concern to foist upon the unsuspected public a worthless article, we cannot refrain from expressing our condemnation of his methods, coupled with our surprise that it should be tolerated by his business associates.

An Old Violin Maker.

ORVILLE PERCIVAL, of Moodus, the quaint old witch town on the shore of the Connecticut River, is one of the notable old men of Connecticut. He is 84 years old, and so handy is he yet with tools that some folks think there is a strain of old-fashioned witchcraft in his lean and wrinkled old hand. Mr. Percival makes violins for a living, and has made them all his life, and makes good ones, too. In his dusty little shop, that looks out over long reaches of hillsides, along which the emerald of spring is brightening daily, the old man is at his tool bench, and tinkers, tinkers all day. He has spent his life there, paring away at sounding boards, cutting out "shoulders" and pegs and bridges, stringing catgut, twisting wooden screws, harkening with bended head to twanging strings, tightening, retightening them, creating little wooden personalities that incorporate a soul of melody. Along the cobwebbed and time blackened walls hang all sorts of queer tools, and here and there in the medley a violin, mute, but ready to respond to whatever hand may invoke its eloquence.

In Connecticut the talent for imitation has been cultivated to the highest degree, and Orville Percival is the master of all imitators. There is no hand made fabric in the world, his neighbors say, that the old man cannot readily duplicate, and his imitations usually are superior to the model.

Not long ago a friend sought to test the old man's craft, and sent him the finest needle he could buy, asking him to counterfeit the article. Percival smiled. That was an easy thing to do. Not only did the craftsman quickly reproduce the original needle, eye and all, but he made his needle so much finer that it easily slipped through the eye of the sample.

He is a master inventor, is said to have made the first gimlet bit ever used, and has a pistol with revolving cylinder which he produced long before the first patented revolver was ever thought of.

Mr. Percival had one daughter, who gave promise of being a wonderful violinist, but she died in a singular way in 1852 while fingering the strings of her favorite instrument. She fell back dead, the violin rattling to the floor. On her tombstone in the village cemetery, delicately chiselled in the marble, is a perfect figure of the violin as it lay where it had fallen from the dead girl's fingers, with fallen bridge and loosened strings. The chiselling was done by Mr. Percival. Since the death of the girl Mr. Percival has been hopelessly insane. Mrs. Percival gets good prices for his instruments, which are sold in all parts of the country. One of his brothers, the late Hezekiah Percival, also was notable. He was the teacher of the famous Moodus Drum and Fife Corps.—Sunday "Sun."

Our City Postal Service.

IN answer to several complaints that have come to our office regarding the late delivery of THE MUSICAL COURIER through the mails, we append an item from the "Evening Post," of April 8, with a reply to that paper from Postmaster Van Cott, which will be sufficient explanation of a delay over which we have no control. We wish to add that THE MUSICAL COURIER goes into the mails at about the same time as the majority of weekly papers, such as "Judge," "Puck," "Frank Leslie's," "Harper's Weekly" and a score of others. The coming together of these and a Wednesday European mail overtaxes the facilities of our post office here to such an extent that all must suffer alike:

The exchange newspapers of this office have been coming very irregularly of late, the New Haven "News" of Friday, for instance, being delivered on Monday, and the Philadelphia evening newspapers coming the second day after publication. On calling the attention of Postmaster Van Cott to this, we received the following reply:

POST OFFICE, NEW YORK, N. Y.,
OFFICE OF THE POSTMASTER, April 7, 1890.

DEAR SIR—The delay in delivery of the papers mentioned in your two recent notes is very greatly regretted, but has been due to a cause beyond our control—viz., lack of sufficient space and force to promptly handle the mass of both letter and newspaper mail arriving here. On Friday and Saturday the mails by seven European steamers were received here (the Adriatic, Umbria, La Bretagne, City of Chester, Lahm, Fulda, Bothnia), together with far more than the usual bulk of domestic mails, and though our clerks worked faithfully and for hours beyond their allotted time, it was simply a physical impossibility to secure an approach to prompt delivery of newspapers or even of letters. Your Philadelphia "Telegraph," due here at 10:50 on Saturday, did not reach our delivery division until after 3 P. M. to-day. I know of no remedy for delays under these circumstances, except an increase of our force; and the success of my efforts to obtain this must depend, as you are aware, upon the action of Congress in the matter of appropriations for postal purposes. Very respectfully,
C. VAN COTT, Postmaster.

The Trade.

—The A. H. Whitney Company, of Quincy, Ill., advertise that they want immediately six good salesmen.

—Mr. Theodore Silkman, whose illness we were pained to record some time ago, is now said to be rapidly improving.

—The building No. 94 Fifth-ave., which would make an excellent location for a piano wareroom, is now to let and will be altered to suit the tenant.

—There is trouble between Messrs. Heinz & Delebar, of Newark, N. J., and judgments to the amount of \$370 were entered against them on the 14th inst.

—Mr. R. W. Blake, of the Sterling Company, who was recently very ill in New York, has returned to Derby, Conn., and is sufficiently recovered to be hard at work again.

—B. F. Saville has severed his connection with C. N. Stimpson, and now has charge of the sheet music department of Taylor's Music House, Springfield, Mass.

—Among the remarkable features of the banquet given by C. C. McEwen at Delmonico's, in celebration of his 21st birthday, was the fact that none of the creditors were invited.

—Mr. A. P. Curtin, the Steinway agent at Helena, Mon., was among our callers last week. Mr. Curtin is looking for a responsible salesman who can tune, to take charge of his piano department.

—Mr. H. Sinsheimer, the leading piano man at Portland, Ore., has placed a Steinway grand piano in the parlors of "The Portland," the palatial hotel just opened there by Chas. E. Leland, of Delevan House, Albany, fame.

—In a quiet little shop in the top story of 449 West Thirty-eighth-st., the firm of Pollock & Co. are making a very nice grade upright piano. Although they have commenced in a

small way, Mr. Pollock informs us that he already is thinking of taking the floor beneath his present quarters and just doubling his facilities.

—Mr. Wm. R. Gratz, who has returned from a three months' trip, reports that he was very successful in securing orders for the Glass piano, and does not appear to be particularly frightened by the proposed increase of duty.

—Immediately after the death of "old man Swick," of Paterson, his charming son John commenced negotiations with the unfortunate Mr. Kelso, who had interested himself in Swick, Jr., to buy Kelso out. We believe that Mr. Kelso has been bought out, therefore we congratulate Mr. Kelso.

—Besides the many engrossing duties connected with his business, and his great activity as a committeeman on the trade dinner, Mr. R. M. Walters has found time to be the leading spirit in the fair for the benefit of St. Joseph's Home for the Aged, to which good cause he also contributed a Narvesen upright piano.

—We understand that Mr. Huner, the piano compiler whose factory was recently destroyed by fire, is having considerable trouble in adjusting his claims against the insurance companies. In fact, one company refuse point blank to pay any loss and dares Mr. Huner to bring suit, as in that event they threaten some interesting disclosures.

—Messrs. Mellor & Hoene, of Pittsburgh, received a shipment of Rönisch Dresden pianos which are greatly admired by all who have seen them for their exquisite finish and artistic designs as well as for their beautiful tone. Messrs. Mellor & Hoene have largely ordered again, and the demand for Rönisch pianos is steadily increasing in the United States and Canada. Messrs. Rönisch now make only $7\frac{1}{2}$ octave pianos for the American market.

—The oldest piano in America is said to be now 144 years old. It was made by Johannes Christian Schreiber, of Amsterdam, in the year 1745 (which date is engraved on the name board). The case is of solid mahogany, inlaid with boxwood. Its compass is $4\frac{1}{2}$ octaves, one string to each note; length, 4 feet 7 inches; width, 22 inches, and has a pedal which is in the left hand compartment, and is merely pulled by the hand. The legs are capped near the insertion with a broad brass band, handsomely figured, about 2 inches wide. They are neatly turned, with raised and hollowed rings, and taper toward the bottom, where they are mortised with brass castors. We believe (says Mr. Stief, the owner) it to be the oldest piano in America, and the most perfect of its age in the world. The gentleman's father from whom we received the instrument obtained it from Michael Balfe, composer of "The Bohemian Girl," and it was once, we believe, the property of the composer, Ludwig Beethoven.

—Charlie Reed, a dashing young man, both in appearance and habits, who has been in the employ of the Baldwin Piano Company, has disappeared from Nashville, leaving many friends to mourn his departure for pecuniary reasons. To-night a deputation of collectors from various creditors were at the Chattanooga depot on the lookout for Reed, learning that he intended to skip without first calling and settling, but that wary young gentleman failed to materialize. There are also ugly rumors afloat that Reed got several friends to cash his checks, when he had no bank account that has yet been discovered. Reed is an exceedingly handsome young man, and has lived here about a year, attaining quite a prominent position in a social way. The amount of his defalcation has not yet been aggregated. Previous to his Nashville experience Reed was for a time a high priced piano salesman for the St. Louis branch of the Estey & Camp Company. He is a great lady's man and a high roller, and it is very likely that he may be in Memphis attending the races. This is the Reed formerly of the defunct firm of Reed & Thompson of Galveston, Tex.—Ex.

—The New York "World," in speaking of the rich men prominently connected with the baseball interests in backing the new Players' League, includes Mr. John C. Haynes, as follows:

John C. Haynes is a Boston boy, having been born there in 1829. He is a graduate of the English High School and is a thorough gentleman and scholar. In July, 1845, he entered the employ of the well-known music publishing house of Oliver Ditson. In 1857 Mr. Haynes became a partner with Mr. Ditson. After the death of Mr. Ditson in 1888 the surviving partners of the firm organized the present corporation, the Oliver Ditson Company, with Mr. Haynes as president. Mr. Haynes is also interested in several large real estate transactions.

He was instrumental in organizing the Franklin Library Association. He is a life member of the Mercantile Library Association, the Young Men's Christian Union, the Women's Industrial Union and of the Aged Couples' Home Society; is one of the trustees of the Franklin Savings Bank, director in the Massachusetts Title Insurance Company and Prudential Fire Insurance Company, treasurer of the Free Religion Association, member of the Massachusetts Club and Home Market Club, and also of the Boston Merchants' Association. Mr. Haynes was also a member of the Boston Common Council from 1862 to 1865. He is one of the wealthiest men in Boston.

—Mr. F. H. Blake has opened a music store on Prospect-st., Waltham, Mass.

—Mr. Geo. W. Lyon, of Lyon, Potter & Co., arrived in New York last week to attend the trade dinner.

—The Capital City Music Company have opened their warerooms at Helena, Mon. Among others they will handle the Regal piano.

—The music store of George Spencer, at San José, Cal., was completely destroyed on the 7th inst. Insurance only partly covers the loss.

—Frank Gracie, the absconding bookkeeper of J. C. Ellis, of Cleveland, who made away with some \$2,000 last January, has effected a settlement with Ellis through his mother.

—C. N. Stimpson, of Springfield, having received his discharge from insolvency, will personally continue his piano and organ business, but has disposed of his other departments to John Davis & Co.

—Although the United Piano Makers' Union has decided not to request the enforcement for the present of the nine hour rule in their trade, they will take part in the parade on May 1 in support of the short hour work day.

—A. D. Coe, of Cleveland, Ohio, formerly senior and managing partner of A. D. Coe & Co., has opened new and handsome warerooms at 245 Erie-st., in that city, where he will carry Chickering, Kurtzmann and Stuyvesant pianos.

—The executive committee of the United Piano Varnishers' Union last Wednesday night made arrangements to thoroughly organize the workmen in the trade employed in the factories of Sohmer & Co., Haines Brothers and others.

—A. W. Woodward, of Lancaster, Pa., having disposed of his music business there, has engaged as a traveling salesman with the Butterick Publishing Company, of New York. Mr. Woodward had been for over 25 years identified with music in and about Lancaster.

—The executive board of the United Piano Makers has investigated the complaints against Henning's shop, and finds that the contractors are working harm to the trade. The case makers in Duffy's shop are on strike against a reduction made by Contractor Niemann.

—Another action house in the field is that known as the Staib Piano Action Company, at 447 West Twenty-sixth-st., where they occupy a well lighted, roomy loft, in which they are commencing work with the latest improved machinery and with a standard of excellence set by Mr. Staib, Sr., of whom it is necessary to but say that he has been for many years in charge of the action making department at Messrs. Decker Brothers'.

—A spark from a stove in the dry house of William Heinekamp's piano factory, corner of Barre and St. Peter streets, Baltimore, caused a blaze there on the 14th. The lumber was set on fire and considerable commotion was caused among the employes, as it was for a while thought that the factory was in danger. The prompt response of the fire department prevented what might have proved to be a large fire. The entire damage, including that from smoke and water, to the factory is about \$1,000.

POSITION as traveling salesman desired by advertiser. Has had several years' experience on the road with pianos and organs; is thoroughly conversant with every make of organ. Four years' reference. Address Traveling Salesman, care THE MUSICAL COURIER, 25 East Fourteenth-st.

JOHN CHURCH.

JOHN CHURCH, of Cincinnati, publisher, editor, piano manufacturer, died on Saturday evening at 7 o'clock, of pneumonia, in Boston, where Mr. Church spent most of his time recently. Mr. Church was a clerk at Oliver Ditson's, and about 25 years ago started business in Cincinnati, and laid the foundation of his fortune in the publication of Moody and Sankey hymns.

On the strength of this he established a large publication business with ramifications all through the West, and branch houses in the chief distributing centres. His business was subsequently changed into a stock company, with Mr. Church as president.

His interests have lately been associated with the Everett Piano Company, of Boston, whose instruments he has been strongly identified with.

Mr. Church had reached middle age at the time of his demise and was apparently enjoying the best of health. The services in Boston took place on Tuesday, and the interment is to be made to-day at Little Compton, R. I.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, April 19, 1890.

TWO new concerns are on the tapis to be started soon, a combination by Mr. Mark Ayres, Mr. R. H. Day and several others whose names do not yet appear, to open a large retail house for the sale of pianos and organs, and a combination between a piano manufacturer from the East and a capitalist of this city to begin the manufacture of pianos, and it looks now as though both would be *de facto* institutions at an early date.

The demand for stores is greater than ever, and the former parties find it hard to find a suitable location without getting out of the swim. The manufactory will probably be located in Englewood, which is south of the old city limits, but now a portion of the city by the recent acquisition by annexation.

Mr. W. C. Jordan comes to the front again with the following announcement anent the Jordan pianos:

The Jordan system differs from all others in this particular respect that the exceptionally heavy back frame is constructed of a combination of hard and soft wood most favorable for tone, including all the braces and parts of the case, which, all utilized harmoniously, form the entire support of the sounding board and tone producing part of the piano.

He also publishes the price at \$1,000, and claims they are 7½ octaves.

No, Mr. Jordan, from Hamilton, Mo., it won't do, nobody will utilize your stencil piano *harmoniously*, and this style of announcement may do where you come from, but it won't do in a city sufficiently civilized to secure the world's fair.

Mr. A. H. Rintelman will be forced to take temporary quarters at 113 and 115 State-st. during the alterations to the permanent location at 146 State-st.

Mr. Antonio de Anguera has returned from his California trip, as well and hearty as his best friends could wish for.

He reports Pacific Coast trade quiet, and Denver trade booming.

Mr. Charles Besht, who has been with the Chicago Cottage Company since the warerooms were opened, has taken a position with Messrs. C. A. Smith & Co.

The Schomacker Piano Company will take prompt possession of their new wareroom at 145 Wabash-ave. on May 1. It is intended that this branch shall be a distributing point for Western wholesale trade, and Mr. Justus Gray will be on the road a portion of the time, and push the piano hard in this locality for a share of the retail business.

The new Weber Building is in a fair way to completion, all except the first floor being ready for occupancy now. It is so unusual to have a white front in Chicago that the adoption of such a novelty makes the new store exceedingly noticeable.

Messrs. Steger & Co. are having a brisk demand for Sohmer and Sterling pianos, and, while in the past the grand trade has been of secondary consideration, in the future the Sohmer grands will be pushed with the same energy that has placed the upright in its prominent position. This move is in recognition of the fact that the grand trade is rapidly developing in this locality.

Business is good—unusually good at this season—and the larger houses are doing more business than one could believe possible in the face of the labor troubles which the city is again called upon to sustain.

Musical Merchandise Duties.

THE Board of Trade has presented a petition to the Ways and Means Committee at Washington in regard to the duties on musical merchandise.

The board desired to have a uniform duty on musical goods in their line.

The McKinley bill, which has been presented to the House of Representatives, contains the following clause after pianos and piano actions:

"Other musical instruments and parts thereof, including bows, cases, strings, pitch pipes and tuning forks, 25 per cent. ad valorem.

"Musical metronomes and parts thereof, 30 per cent. ad valorem."—Exchange.

How Piano Men Are Turned Out in Texas.

Hark! hark! the dogs do bark!
The peddlers are coming to town—
Fat men and lean men,
Sewing machine men,
All tattered and torn and brown.
They surge to the cities with brazen faced cheek,
And turn into "merchants" in less than a week.

These peddlers and meddlers
All come to engage in the musical line,
And motley old drummers,
And lightning rod bummers,
Sell shoddy pianos for men who "consign."
They lie in a manner to waken one's spleen,
As though they were selling a sewing machine.

But much blame, for this same,
Is due to the wholesale consignors;
The goods they can't sell
They dump out pell mell
And unload on these tramp underminers.
Showing clearly these dealers, consignors and makers
Are well represented by ignorant "fakirs."


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THE ÆOLIAN IS AN EPOCH making instrument, and is causing gradually but surely a revolution in the world of music. There are two vital points which in themselves make the Æolian the king of musical instruments:

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THE ESTEY FUNERAL.

THE news of the death of Deacon Estey was received with profound regret all over the country, and telegrams of condolence have poured in by the hundreds upon the stricken family from distinguished men who knew and esteemed him. The business men of Brattleboro had a meeting on last evening, with B. D. Harris in the chair and H. B. Chamberlain secretary, and the following resolutions, offered by C. H. Davenport, were unanimously adopted:

Resolved, That we tender our most respectful condolences to the family, relatives and friends of the late Jacob Estey and assure them that their bereavement is that of all Brattleboro.

That his long life of business integrity, his God fearing faithfulness to every duty as a citizen, his kindness as a neighbor in his simple every day walk among us for over fifty years, the benefactions that have blossomed so richly upon his prosperity, aiding the upward movements of humanity all over the world—these greatnesses of soul, as well as of mind, make Jacob Estey's memory a public treasure.

That, as a special mark of our respect, we will attend the funeral in a body, and we request that all business places be closed during its progress.

That the clerk communicate these resolutions to the family.

Private services for the immediate family to part with their dead were held at the house at 11 o'clock this forenoon, prayer being offered by Rev. F. J. Parry, and a hymn sung by A. J. Maxham. Then the body was given over to the public and taken to the church, where it laid in state from 12 to 2, when the public funeral followed. The employes of the shops met at the town hall and proceeded in a body to the Baptist Church, the body of which was reserved for them and for the mourners, while the business men were assigned to the first gallery. The conductor was L. W. Hawley; aids, J. H. Holden, C. F. Thompson and N. I. Hawley. The church was draped with black and the deacon's pew draped and covered with flowers.

Rev. F. J. Parry assisted by Rev. Dr. Foster, of the "Watchman," and Rev. Mr. McGeorge, the State Missionary, officiated. Mr. Parry's discourse was necessarily brief, but was a piece of finely appreciative eloquence. He said:

The unspeakable gift of God to the world was a man, a man in whom dwelt all the fullness of the Godhead bodily; a man in whose character humanity is forever glorified, by whose life the dead world is quickened and redeemed to God and in whose death the powers of evil were met and conquered. And his greatest and best gifts are still men, men whom he endows with power and goodness to be helpers of others. In the scale of worldly honors men rank high or low by their position, their capacity or their wealth.

But in the scale of true and divine honors men rise in real rank, in true superiority, as they rise in moral goodness and thereby render great and good service to the world. The great, good man stands on the highest eminence known to human beings. Partaker of divine nature, made in the image of God and working together with God, he is the last and crowning creature of God.

When earth and heaven meet, the one to yield and the other to receive such a man, the strange emotion of the hour is a mingled sense of sorrow and of triumph. It is then we realize that earth loses while heaven gains. A widow and children may weep that he is no more to be the object of their tender solicitude and loving care. The church may mourn that a prince has fallen in Israel. The town may sorrow at the loss of one of her most honored sons, who has walked its streets with spotless garments to bless and adorn its active life, all men of all conditions may come as mourners to stand with bowed and reverent heads around the coffin of him who taught them what to be by what he was. But he for whom we mourn beholds the face of Christ, and realizes the fullness of his heirship of all things. Such is our experience, such also is the experience of Deacon Estey. God gave him to us, great and good and true man, as one of his choicest gifts, and now God has taken him again after he had so grandly lived his long, good life. The living verities of his life will remain; of all men may it be said, "their works do follow them."

Deacon Estey ascended the steps of success, not without struggle; a less heroic heart would have succumbed to what often seemed inevitable. He was a man on whom others leaned, in his family, in his business, in his community. It would be shocking to the unobtrusive spirit that always characterized Deacon Estey to say what is in my heart to say of him in this connection. I cannot forbear the expression, however, of the sense of obligation we have been under to him as a church, and so long as the Baptist church shall continue its mission, the name and memory of Deacon Estey will be held in grateful remembrance. I believe he enjoyed above everything else his privilege of aiding in the extension of his Lord's empire over men. My Brother McGeorge is at present holding meetings in the beautiful edifice at West Randolph, erected largely, as others have been, through Deacon Estey's influence. The great burden of his prayer at his family altar the last day of his life was that God would give his greatest blessing to the work that was being done there by Brother MacGeorge.

In the high moral qualities, in decision and energy, in intuitive perception and sound practical judgment, in the wide range of his general knowledge, in his profound knowledge of the Scriptures, in the sensibilities and affections and in power to inspire others, he was truly a great man. The basis of all this lofty character was his unflinching faith in God and his confident hope in salvation. We rejoice that he ended his earthly task even as he would have wished to end it, working faithfully until the end came and then with mind unclouded resigning his spirit to the God who gave it. Dear, good Deacon Estey, thy noble life was nobly crowned by death! For thee the struggle and toil are over. The saints and angels of God have already crowded the gates of pearl to hail thee welcome home. Rest, O loved brother and counsellor, rest! The

Lord of the harvest has brought thee to his garner as a shock of corn cometh to its season.

The floral offerings were exceedingly beautiful and appropriate. There were four exquisite pieces from members of the family, designed by Twombly & Sons, of Boston, who have charge of the floral offerings to-day. Among them were a large cross and anchor of pure white lilies, roses and pinks, with the word "Father" worked on the base in immortelles; a large pillow, each of the corners composed of 20 or 25 exquisite roses—pink, white, yellow and red—the centre of pure white, with the word "Husband" worked in immortelles. The "Gates Ajar" from the grandchildren was a beautiful piece, standing 3 feet high, composed of lilies, roses and the gates of carnations. A pure white dove perched above the open gates. The "Open Book" was another beautiful piece, the border of pink and the white page strewn with roses and passion flowers.

A "broken column," made of pure white roses was from his office employes; an ivy cross, 4 feet high, with a few yellow roses and lilies of the valley, from the business men of the place; an ivy wreath with a slender cross worked in immortelles, from Postmaster Childs of the post office; a beautiful crescent of roses with a cross of palm leaves in the centre was a tribute from Louis Retz, of Hamburg, Germany; a large lyre of roses, lilies, &c., from his employes at New York.

A floral cross was sent by the Carpenter Organ Company and its employes, and there were many other offerings bespeaking the sad regard of the people.

The pallbearers for the funeral were old employes of the business, a touching reminder of the cordial relations that have always existed among them, and of how the men that have known him from his humblest days have regarded him. These bearers were G. W. Fuller, Asa Field, G. H. Ryder, F. P. Bracket, Frank Beaman, E. H. Putnam, John H. Wright. Besides these were the honorary bearers, representing business men and including his earliest partner in the organ business, the venerable E. B. Carpenter, and his employer for over half a century, Jonas Putnam; also W. A. Dutton, A. Starkey, B. Ranger and N. F. Cabot.

A large number of people from out of town were present, including many agents and representatives of branch houses, who had the same reverent regard for Mr. Estey that the employes feel and whose grief shows how he always won men that came in close relation to him. Among them were D. M. Estey, president of the Furniture Company at Owasso, Mich., and of the Second National Bank at that place; William Vischer, Wellington, Ia.; O. L. Bailey and wife, St. Johnsbury; F. W. Twombly, Boston; J. N. Camp, Chicago; Fred. H. Cluett and son, Clarence, of Troy, N. Y.; S. Hamilton, Pittsburgh, Pa.; J. B. Simpson, Jr., New York; S. Brambach, New York; R. Proddow, New York; J. H. Robertson, Rickville, N. Y.; W. F. Decker, New York; A. A. Van Buren, Louisville, N. Y.—Brattleboro "Reformer."



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German versus French Pianos.

ON this subject the Leipsic "Zeitschrift für Instrumentenbau" writes as follows:

A short time since the French piano trade was indebted to the enterprising spirit of one of its well known members, Mr. Edouard Mangeot (formerly a piano manufacturer at Nancy and Paris), for the establishment of a journal specially devoted to its interest, which is doing its utmost to revive the French trade from its lethargy. The Parisian piano trade, which formerly occupied so prominent a position in nearly all the markets, has been itself supplanted, with few exceptions, by the German trade; for the French makers, relying on their old reputation, were unwilling to move with the times and declined to submit to throwing their models overboard and adopting the system of iron frames and overstringing. In this manner the great innovations which came from America toward the commencement of 1870—causing an actual revolution in the making of pianos—passed unheeded in France, hostile as it is to all innovations, and it was therefore inevitable that the German makers, who marched resolutely to the front, should deprive the French of their prominent position. It is difficult to believe that 20 years afterward the French makers should seek the reason for this state of things, which is so obvious. The editor of the journal ("Le Monde Musical") above referred to wrote to a piano dealer at Antwerp, Mr. Alph. Breugelmans, to ask his opinion as to the decrease in the exportation of French pianos. Mr. Breugelmans' answer came promptly, and in spite of its conciseness, it is so sincere, true, exact and complete, that it leaves nothing to be desired. Mr. Mangeot published the letter in his journal.

In publishing this letter, Mr. Mangeot put his hand into a hornet's nest; because, as he informs us in the following number of his journal, Mr. Breugelmans' letter caused a great commotion. Energetic protests against its correctness have not been wanting, and some writers have even gone so far as to reproach a courageous editor with having advertised the German makers. One piano maker, whose name is not known, has permitted himself to answer in a manner which shows what an amount of blindness and infatuation still obtains among the French makers, in spite of the most instructive experience. If French makers in gen-

eral share the views of the author of this letter, we greatly fear that all Mr. Mangeot's efforts will avail nothing, and that the better days of the French trade will be in the far future.

Thus much the "Zeitschrift." Mr. Mangeot, however, is not prepared to admit the strictures of his German rival, and replies to the "Zeitschrift" in the following letter:

"We will, in the first place, correct any inaccurate assertion of the "Zeitschrift." We never wrote to Mr. Breugelmans, of Antwerp, for his opinion. That gentleman is a subscriber to our paper, and all his letters addressed to us have been written spontaneously, and show the interest he takes in our enterprise.

We are, however, prepared to justify the lethargy of our national industry. If, after the 1867 exhibition—or, to be more exact, in 1870—the Germans adopted with such an astonishing quickness the methods of the American school, the reason for it lay in the fact that up to that time their instrument manufacturing power had no existence. Wurtemberg alone had produced good makers who had taken their inspiration from their Viennese neighbors at the time of their celebrity. We can remember having made a journey to Germany 30 years ago, on which occasion we made some inquiries about the piano trade, and we discovered it to be in a very crude stage of its existence—the most meagre that could be imagined. This being so it is not to be wondered at that our neighbors so speedily made the American models their own. They had nothing to lose, no glorious remembrances to fetter them, and no traditions to sacrifice.

In our beautiful country of France things were different. Our instrument manufacture, especially of pianos, dates back for more than a century; it has its records and its history, and the methods by which it has fought the good fight are dear to it. We are unwilling to throw overboard so many years of glory, and our large firms cannot forget that their founders made themselves as well as their firms famous by their admirable wooden framed pianos; and that the greatest musical artists, such as Thalberg, Liszt, Prudent and others, made their tours in Europe only, because in those days it was not the fashion to make the tour of the world. If the American school has all the merits which justify its success, we contend that, from the point of view of artistic qualities, the supremacy of France cannot be

disputed, and this is the explanation of the resistance made by the French trade to the new methods. We maintain that France believed in and still continues to believe in the artistic superiority of its own instruments, and that this is a creed which does it honor and which it will not renounce. This is the reason why very few French makers took notice of the movement of 1867, which was destined to extend so universally. Nearly all the French makers have resisted the introduction of the new methods, because they feared to lose what had been their glory; perhaps they were wrong in believing that it was not possible to preserve the same qualities with the modern construction. Our makers only make iron frame pianos for exportation, while they adhere to the old plans for their own country (where they are in favor), and they have also successfully arrested the invasion of foreign pianos.

If we proceed slowly in this direction we shall reap the fruits of our prudence. Our makers are now convinced that the metal construction does not cause the qualities to disappear which are the basis of our methods of work. The time is not far distant when our industry will place at the service of the musical art the finest pianos in the world, and thus regain all its renown.—London "Musical Opinion."

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THE sweet and rich toned piano used at the concert of the First Presbyterian Church, on Centre-st., last night was a Krakauer, and was from the piano wareroom of E. C. Ricksecker. The artists who participated in the concert all commend the piano in terms of high praise.—Bethlehem (Pa.) "Times."

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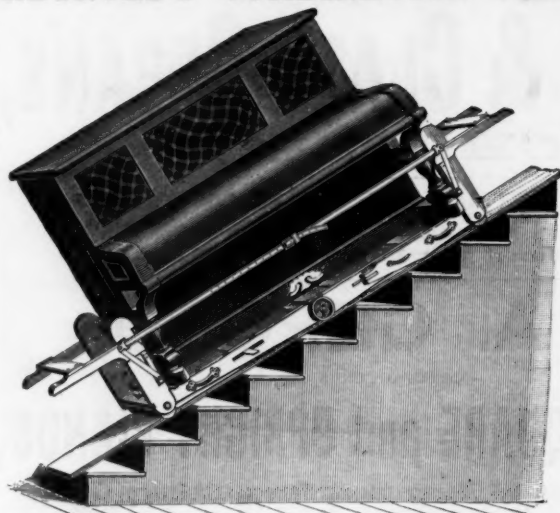
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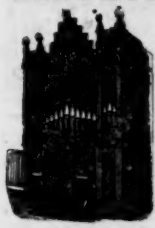
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